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DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publishment of the majority of the particular of th

PRESSER'S MUSICAL MAGAZINE

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by JAMES FRANCIS COOKE

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THEODORE PRESSER CO., Publishers, 1712 Chestnut Street, Philadelphia, Pa.

The World of Music

Contrary to a prevalent rumor, it is announced that war will not check the opera season at the Metropolitan, full arrangements heing complete, even to the repertory of the opening performance in November, Few of the artists and none of the stars returned to Europe this summer.

to Karope this summer.

The Third Convention of the Society of St. Greeory of America was held in Clarimant this assumer. This society was or many the society was of the St. Green and the society was of the society of the St. Green and the society of St. Gregory.

The public libraries in New York City are rapidly increasing their provision for the circulation of music. They now have 13,000 volumes of music,

NEBRASKA, celebrating her fiftleth birthday, has had a great Fuycont of Nebraska, in Lincoin, her capital city, Frof. Hartley B. Libron, and the state Linversity, were respectively the anthors of the words and the music. About four hundred people participated in the performance, besides an orchestra of

MUSIC

C. West Freeman 681

Moszkowski-Spaulding 683

J. F. Cooke 682

THE SAN CARLO OPERA COMPANY has been giving a season of grand opera at the Forty-fourth Street Theater in New York. The prices charged for admission to its really excellent performances are about one-third of what is exacted at the Metropolitan, the best seats being two dollars.

ERNEST SCHIELLING is among the musicians who are giving up their occupation to serve their country. According to press dispatches, the plaisit has been appointed a captain in the United States Reserves.

ADRIANA CHARANI, the famous Italian con-duction and the famous Italian con-cepts of the famous Italian con-cepts of the famous Italian con-cepts of the famous Italian con-tended in the content of the famous Italian con-tended in the content of the content of the but now the orchestra is to be entireprena-tion of the content of the content of the con-tent of the content of the content of the con-tent of the content of the content of the con-tent of the content of the content of the con-tent of the content of the content of the con-tent of the content of the content of the con-tent of the content of the content of the con-tent of the content of the content of the con-tent of the content of the content of the con-tent of the content of the content of the content of the con-tent of the content of the content of the content of the con-tent of the content of the content of the content of the con-tent of the content of the content of the content of the con-tent of the content of the content of the content of the con-tent of the content of the content of the content of the con-tent of the content of

THE BOHEMIAN CLUB OF SAN FRANCISCO has just given its fifteenth annual Grove Play, a music drama, The Land of Happiness, was the offering. Joseph D. Redding was the composer, and Charles Templeton Croker the libretist, the theme being a fairy-tale of ancient China.

CONCERTS are being given helind the British front in France and Belgium at the rate of 5000 a year. The angs most popular with the soldiers appear to be those of simple, homely sentiment, rather than those martial

DAVID BISPHAM'S SON, David Bispham, Jr., has enlisted in a British cavalry regiment.

Ugo Aaa, the violist of the Fionzaley Quartet, noted alike for his fine viola playing and his personal resemblance to a certain austere old portrait of John the Baptist, has joined the Italian Army and is now a member of the Ambulance Corps.

(Continued on page 701.)

"How many a tale their music tells"—Thomas Moore							
PREABLYIOUS for the sext annual meeting of the Manie Teachers National Association have been going on steadily during the warm of the Manie Teachers Targe and the acceptance of the invitation to visit this city south seams to be meeting with percent approach. New active members have approach. New active members have been supported by the seam of the meeting with percent approach. New active members have been supported by the seam of t	As a parollel to Bauer and Gabrilowitsch. As an an Ottlie estrat. Boss and ottlie estrat. Caussos estrat. Caussos estrat. Caussos daughter, Mon. Peresit Cartes as a concert planist, playing the D Minor Tocotta and Fugue by Hach, the C Major Tocotta and Fugue by Hach, the C Major Rocata and Fugue by Hach, the C Major Rinnian, pieces by Lisat and Tausig and three selections of her own composition. Mascany's new opera, Lodolitia, Inown in Punilla as The Tonng Skylney, will be pro- Dipera House, New York. The Illuetto Disact on a Tucht, them, drawn from frewer from Lucate of the Lucate of the Cartes Disact on a Tucht them, drawn from, drawn from	When the prophestra playing at Wilber Cross state, large or cheesers a barbond out everal high-class noveltee, including belowers Fasheya on Themes from on the Shore, the Resurceit, a new contain beautiful to the state of the	THE AMERICAN SYMPHONY ORCHESTRA, of Chicago (Glenn Dillard Gunn, conductor). The control of the first control of t				
Teachers' organization and the National Association for Goiser cooperation. Another meeting itself, and the first program announcement will show a considerable demonstrate the state of th	Ouldn's novel Two Little Wooder Shees. A chouse of Dutch milkmaids is said to be one of the attractive features. Mesicass at Chautaugus, N. T., including such annes as Modest Alischuler, Alfred Hallan, and the like, organized a hasebalt team, and the like, organized a was side of the polition of second hase, might have some-thing to do with it.	afterwant elsewhere, had brought order out of chaos in the matter of pitch, and given the musical world a reliable standard, that subject have it is also be unsetted a nadia and the subject have it matter about the matter and the subject have in the account of the account of the factorial and and the pitch of the account of the Matter account of the subject of the subject of the pitch of the	THE UNIVERSITY OF WISCONIN has inus grated a new form of "University Extension activity, having sent the choir of St. Paul's activity, having sent the choir of St. Paul's Arden,				
public libraries in this country. This is the first step in the plan of the committee to terial with which it is concerned. The Committee on Standardization, of which Mr. Charles II. Farmsworth of Colum- notion of a plan which may soon he made public, and will be of the greatest interest to every mughet teacher. Me. Karl W. Cehr-	CONTENTS FOR World of Music	What Makes Hungarian Music In- teresting?	orectaminor, Pachalkowsky, Bortnyansky, do demon the fast time in America. The famous Testro Costanzi, next to La Search Be most important opera house in Italy, and the search be most important opera house in Italy, the principal creditor being in Bank of Rome. The tenore, Tito Schang lays fall stone.				
Public School Music Committee's representation at the New Orleans meeting. A new tool of the Section of the Sec	Just What Syncopation Is, Value of Polyphonic Playing, Leo Ochmier 644 Greater Results With Less Efort, C. W. Landon 644 How To Interest Unmusical People, Raincy 644	Vocal Department. John C. Wilcox 688 Interesting Musical Questions An swored 601 Department for Organists, 601 Musical Cilipping 605 Musical Cilipping 605 Musical Little Folks 606 Musical Little Folks 609	a contract to sing at Buenos Aires, and the refused to sail for that city on account or the submarine danger, whereupon the impearors brought sait against him ha are present to the submarine danger, whereupon the impearors brought sait against him ha at the sail to be supported by the sail to sail to a supported by the sail to s				
paring a special session, which may take the form of a program of novelties. Contrary to a prevalent rumor, it is an-	Elementary Truths in Song In- terpretation. Sir George Henschel 644 Curiosities of Notation	Pupils Recitals	fourth Street Theater in New York. The prices charged for admission to its really excellent performances are about one-third of what is availed at the Management of the control of the co				

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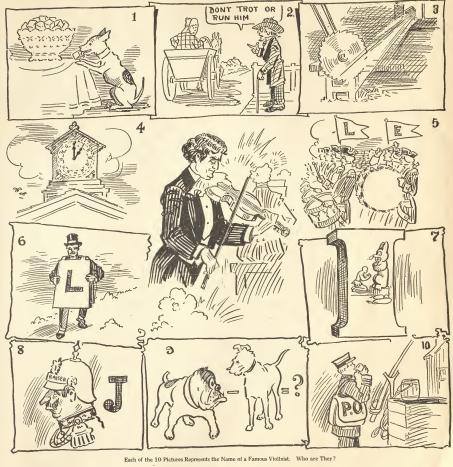
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The puzzle page is not intended for the children alone. Sam Loyd's puzzles appeal to all the family. Work them out together some cozy evening as you sit around the table

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Mr. Loyd will examine all letters received and his adjudi-cations must be accepted as final by all contestants.

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Paderewski (Pad plus Ermine plus Sew mlnus Mines plus Ski); No. 8, Busoni (Bus plus Onion plus Eden minus One minus Den); No. 9, Hofmann (Hot plus Ear minus Tear plus Farm minus Arm plus Man plus None minus One) ; No. 10, Rosenthal (Rose plue Patent minus Pate plus Half plus

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THE ETUDE

OCTOBER, 1917

VOL. XXXV No. 10



The Dream-Mind in Music



Don'T call it the sub-conscious mind, -call it the dream-mind. It's easier to understand with that title. Did you ever have a dream in which you heard entrancing music? Have you ever had themes come to you when you were asleep and then have them vanish like some cerie vision when you awoke? Many of the great masters are said to have had musical dreams. Tartini's "Il trillo del Diavolo" was an attempt of the composer to recollect the playing of His Satanic Majesty as Tartini claimed to have heard it in a dream,-possibly after too much salammi, fromaggio roma and chianti.

All dreams are merely manifestations of the sub-conscious mind. Psychologists have a great deal to say about this slumbering form of intelligence that falls without the field of conscious attention. While it accompanies us in our waking moments it manifests itself most forcibly during sleep in some beautiful vision, some ridiculous esca-

pade, or perhaps some horrible nightmare.

The savants are all keenly eager to find some way in which this dream-mind can be used in practical every-day education. Thus far, they have discovered that we are mentally awake to an infinite number of impressions, -impressions that shape our psychic selves unconsciously. Thus it is, that children of musical mothers,—such as Gounod and Mendelssohn, start their music study with their first lullabies. If the child is gifted with musical expression, much of this comes back again, -probably not in its original form, but with the spiritual variations that have clustered around it while it slumbered tranquilly in the deeper recesses of the dream-mind. This often leads to music of new and masterly portent. The editor has frequently talked with other men who, like himself, were solo boys in church choirs, years ago. They all have the continual experience of having melodies and themes come back to them in more or less jumbled form, the sub-conscious out-croppings of oratorios and anthems they had sung at an age when their powers of attention had not been sufficiently trained to impress them with the name of the work, the name of the composer, or anything more than the mere melodic outline.

A somewhat remarkable experience in the home of the editor will probably make interesting data for readers of The Etude who are interested in this fascinating subject. A number of years ago, a mulatto girl from the West Indies was engaged for domestic work. She was exceedingly anxious to be able to sing-in fact had a kind of mania for music. When the editor was teaching or when his wife was singing the girl would desert her work in other parts of the house and hang around the studio door. Indeed, it was frequently necessary to reprimand her for this. All of the girl's efforts to sing were ludicrous in the extreme. She had absolutely no idea of tune or melodic design. Her mumbling, moaning and squawking were very amusing to all who heard it.

After about one year in the editor's home, the girl was informed by her physician that she would have to go to the hospital for a slight operation on the arm.

Sympathizing with the girl's abject fear of the hospital it was arranged to have the operation performed at home. When the girl scales, trills, arpeggii, etc., accurately and with a tone that was amazingly fine. When she became conscious, she tried to sing again unable to produce any musical sounds. When told she had sung civic drama of to-morrow.

while she was anaesthetized she cried bitterly and thought that she was being ridiculed.

The editor once recounted this experience to the late Prof. Hugo Münsterburg of Harvard University, who at that time did not know that the editor and his wife were professional musicians with years of training and experience. The great psychologist said that the incident was incredible and that if there had been trained musical observers present they could not have been so woefully fooled. Nevertheless, the fact remains a fact and revealed a wonderful something imprisoned in the girl's sub-conscious mind which will probably never be libcrated.

There is no moral to this editorial, unless it be that all teachers and parents should leave nothing undone to surround their children with all possible means of hearing good music, whether it comes from the living performer or whether it is reflected to them from the playing or singing of some master artist through the talking machine.



Figures



HELLENIC culture associated music with mathematics and sorcery The middle ages still found music regarded as a branch of the study of mathematics. Considered merely as a science involving arithmetical problems music holds an imposing place. Mathematics has been the cience through which much of the world's progress has been made in architecture, engineering, chemistry, astronomy, navigation, electricity. As music came to be looked upon as an art rather than as a science the mathematical phase of the subject has been disregarded. However, a Bach fugue is quite as much a mathematical problem as anything Euclid ever drew upon the sands of the valley of the Nile. This thought was the inspiration of this editorial. The editor, who once taught geometry for a short time, knows no greater intellectual leasure than that of recalling, apart from the keyboard, the four oices of any Bach fugue that has been previously memorized at the keyboard. It is purely a feat of figures and in no sense an artistic experience unless you can carry delightful pastime still further in your magination and register the parts as though played by different instruments. To hold such a fugue in the memory and hear all the parts progress in due order, does not of course solve any mathematical problem but it is an intellectual feat as great, in many ways, as the mathematical tasks which the engineer, the chemist or the astronomer make much cause for self-admiration



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Just What Syncopation Really Is

By Daniel Batchellor

To know the meaning of syncopation it is necessary that the normal pulsations of rhythm must be well understood. The pupil should be brought to feel the ordered movement of the two fundamental forms of measure-the duple and the triple-out of which are developed all the complexities of time relations.

Syncopation is a disturbance of the measured flow of rhythm. It may be regarded as a discord of time. A comparison with dissonance in tune will help us to see this more clearly. The pure concords soon lose their effect and lull the ear into a state of apathy. From this passive condition it is shocked by a stroke of discord, which gives a fuller appreciation of the chords which follow. The dissonance threatened to destroy the harmony, but really established it more firmly. So with syncopation, the smooth flow of the measures is after awhile taken as a matter of course which leads to indifference. From this state we are brought up with a jolt by an unexpected accent, which at first seems to upset the rhythmic flow, but which imparts a keener zest as it gives place to the established

Two things should be clearly understood by the pupil: First, that Syncopation is not an added accent, but a borrowed one, and secondly, that while a stronger accent may be struck in advance, it cannot be delayed beyond its usual time.

The effect of syncopation is caused by the collision of two stronger accents, which are normally kept apart by an intervening soft accent. In the following example there are four strong accents, but the fourth is struck in the third measure, where it clashes against the third

These full-pulse syncopations are like sledge hammer blows, too heavy to be often introduced. Syncopation is much more frequently used with divided pulses, where it serves to give life and spring to the movement. the also calls attention to the finer accents within the pulse-beat. In this example, which the follows the order of accent in the four-pulse measure-strong, weak, medium, weak—we are apt to overlook the secondary accent on the third note, but with synco-

pation we are compelled to notice it-If we subdivide the pulse into four parts-

-we get the same order of accent in a still finer degree. We may not notice it in a passage like this,

The anticipation of the accent is sometimes used to bring out a note in strong relief, e. g.,

ELLY DILLAPTE

A succession of syncopations with lively movement may have a very invigorating effect, especially with a rising sequence. Compare the two examples below, in which the tones are identical, and see how the syncopations in the second give new life to it.

NO.3 NJ-120 DE CELE COM ING & Par Die Pierielise Dine

When used in a descending movement, with slow tempo, the "driving notes" seem to emphasize despondency or lingering regret, e. g.,

A De Na para la presenta per

This is but an elementary study of the subject, but it shows how syncopation serves to interpret different states of emotion and also that it helps us to appreciate the finer and more complex relations of rhythm.

The Value of Polyphonic Playing

By Leo Oehmler

It is a wise plan to play some compositions of a polyphonic nature nearly every day. Whether such compositions be classed as solos or studies matters little, the main fact being that both hands share equally in the thematic development and all the fingers of both hands are kept busy. Thus the fingers become more individualized, much stronger and more independent of each other.

The immortal works of Bach are an inexhaustible mine of polyphonic treasures and many of the great virtuosi confess that they owe much of their technic and sound musicianship to the constant study of Bach's compositions. Many teachers and students fight shy of Bach, shielding themselves with the unwarranted plea that Bach is too difficult or too dry. This is doubly devoid of truth, for Bach, who was a tremendously prolific composer, gave to the world a most varied and interesting list of works, ranging from the profound and serious to the animated and sparkling. and, as regards difficulty, representing every grade in the curriculum. For instance, a pupil may commence at about grade 3, or even earlier, with Bach's Little Preludes or Little Fugues, passing on in the next grade to the Two-part Inventions. Prepared by the earnest study of these lesser works, the pupil may go on to the mastery of the Well-tempered Clavichord (Preludes and Fugues in all major and minor keys), a work of supreme importance. If one wishes to have a little more varied outlook on another side of this great master, we recommend his Lighter Compositions. would also mention the First Study of Bach, by Leef-

son, as valuable for the purpose indicated by its title. Polyphonic playing, to be satisfactory, demands good technical preparation in the matter of scales, rhythmical exercises and variety of touch. Begin with the pressure touch, as this is of fundamental importance aiming at a perfect legato and a good singing tone.

The scales, both major and minor, should receive clinging and caressing treatment. Then by suddenly relaxing all muscles, a quicker tempo can be taken, still legato, but a more relaxed and speedy one. After this, finger staccato is applicable, and if some-what exaggerated in practice, the hands will receive most vigorous and beneficial exercise. Next in order logically comes the wrist staccato, followed by scale octaves played with both wrist and arm touches. Add thereto the practice of accenting groups of two notes through two octaves, three notes through three octaves and four notes through four octaves, and the pupil will have acquired some skill in the most needed rhythms and be ready to begin work on actual poly-

If the player has been taught to master a composition phrase by phrase, to lay the hand, as it were, right over the phrase, lifting it slightly at the end of each phrase right where a singer would take breath, then he is already on the high road to intelligent musi-

Greater Results With Less Effort By Charles W. Landon

IF the pupil can master two pieces in the time it formerly took him to learn one, he gets double value for the tuition money spent, and also a larger reper-

In an old cook-book, the receipt for cooking a hare started off with "First catch your hare." The pupil needs to "catch on to" the difficulties of each passage, and to conquer it before leaving it for the next. If the passage is a run, its difficulty is generally one of fingering; if a harmonic passage, it may be that each of its parts or voices has notes of differing time-lengths, which when combined, make a complicated puzzle in note-values; sometimes the bass has long reaches or extensions; sometimes the chords may be chromatic or unfamiliar. Often single-hand work is a help, but at any rate, one should form the habit of playing each passage correctly, and by no means be content to go through the piece time after time, making the same

After the difficulties are overcome, then one should play the piece with a keen feeling for its rhythm and expression, its swing and pulsation coming right from the heart.

Suppose there are four pages in your new piece, it is probable that all the real difficulties are confined to not over half a page, in the aggregate: by conquering these first, you will get results.

How to Interest Unmusical People in Music

By Mrs. Robert M. Rainey

THOUSANDS of people, not merely those in remote districts, have the problem of interesting so-called "unmusical" people in music. Frequently the term "unmusical" is a misnomer. Some of the most musical people are those who have had no opportunity for musical training and some of the most "unmusical" people are those who have had the advantage of music lessons for years.

With the average so-called "unmusical" person, however, it is sometimes difficult to get the attention at first and hold it long enough to make a sufficient impression to develop the love for music. Here are some points to consider in selecting music that will appeal to the "unmusical."

A CLEAR, DISTINCT, PLEASING MELODY

Do not make the mistake of trying to reach the "unmusical" with queer harmonies, or musical "atmosphere." The "unmusical" are more easily attracted by a good tune. Psychologically it is the thing that reaches them first. If the average chef exercised the same kind of sense in purveying food that the average musician displays he would soon find his restaurant deserted. Rare dishes are all right, but what the public demands first is good wholesome food. It would starve on sauces, curwindsome root. It would start or the popularity of Grieg's "To Spring," MacDowell's "To a Wild Rose," Rubinstein's "Melody," or Dvořák's "Humoresque." The melody in these pieces sings clearly from beginning to end.

DO NOT SELECT PIECES WITH A GREAT NUMBER OF MELODIES

Bach is filled with melodies-so are the Haydn sonatas, the Mozart sonatas and the Beethoven sonatas-but the "unmusical" mind is unable to alsorb these melodies. It can take one easily, but five or six or more complicated melodies blur.

PROGRESS FROM THE VERY SIMPLE TO THE MORE DIFFICULT

If you have a choice between melodies introduc the simplest first. In Browning's poem "Saul," taken from the story of King Saul cured of a deep melancholy by the harp music of David, then a young shepherd boy, we have this same idea worked out. David first plays a tune that he was wont to play to his sheep. This suggests a simple tune because intended for a low order of animal He then plays the tune for which quail on the cornland will each leave its nest; the bird life, higher form. Then comes the tune of the wine song of the reapers-the peasant class of people Later the funeral song and the glad chant of the marriage party. At last a chorus as the Levites go up to the altar. In this musical climax the meloc progresses from the simple form of tune to the complex chorus.

THE "UNMUSICAL" DEMAND PROGRAM MUSIC

.Few "unmusical" people can listen to music in the abstract. It must signify something to them which conveys the idea of nature, poetry, drama etc. The idea of telling a story through music primitive in its origin. You may have proved to your own satisfaction that it is impossible to con vey "program" ideas through music. The "unmusical" think otherwise. Watch the crowds in a park at a band concert and note the interest which crude "program" pieces always arouse. You may not approve of it but the public does. Accept then -the idea of a "story in music" as a bridge to

All the early Greek epic poetry was sung to the music of the lyre. At a later date the old folk tales became folk songs and from these the masters evolved the fugues and part music with the simple refrain of the folk song recurring at intervals. The pianists of today are realizing the possibilities of the folk stories, legends and fairy tales in which our musical history is rich. In this way a direct appeal is made to the imagination, for we feel music more than we think music Its appeal is almost wholly to the emotions unless we happen to be familiar with the number and know something of its particular history. In hearing some celebrated artist we especially enjoy the selections in the repertoire that we have either studied or about which there is some story of interest,

Some Elementary Truths in Song Interpretation

OCTOBER 1917

Especially Written for THE ETUDE by the Distinguished Composer, Singer, Teacher and Conductor

SIR GEORGE HENSCHEL

THE ETUDE feels greatly privileged to present the

following article from one of the most gifted men in

the history of our art. Born in Breslau, Feb. 18th,

1850, it has been Sir George's privilege to meet and

know intimately many of the great men and women in

music during the last half century. Beginning as solo

soprano in 1860 his whole life has been closely associ-

ated with the art of singing. In 1862 he made his ap-

pearance as a solo pianist and distinguished himself be-

fore a very critical audience. In 1867 he became a pu-

pil of Reinecke, Moscheles, Richter, Papperits, Goetze

and others at the Leipsic Conservatory. Three years

later he entered the Royal Conservatory in Berlin

where he studied with Kiel and Schulze. Meanwhile his

great ability as a singer and his rich baritone voice at-

tracted with attention and he frequently appeared at

important concerts. In 1875 he sang the principal part

in a performance of Back's St. Matthew "Passion" con-

ducted by Brahms, Brahms and Henschel became fast

friends. His first appearance in England was in 1877

where he immediately became very greatly in demand.

In 1881 he married the soprano Miss Lillian Bayley a

pupil of Viardot Garcia of Ohio and together they gave

a series of vocal recitals in Europe and America which

commanded the praise of the greatest musicians of both

countries for many years. Nothing comparable with these wonderful recitals has ever been heard. In 1881

Sir George was appointed conductor of the Boston

Symphony Orchestra remaining as conductor for three

years. He then became the successor of Jenny Lind as Professor of Singing at the Royal College of Music in

London, His life in London has been one of intense

activity in teaching, conducting and composing. His

best known works are his delightful songs and his

choral works "Stabat Mater," "Te Deum," etc. Sir



rather emphasizes the break between "angstigt" and "sich," utterly regardless of the already mentioned fact of the two words being really one, and the singer is faced by the dilemma of having to bridge over the gulf of a whole half measure between them,

Now it would be highly absurd for the singer to think he must not breathe between the two words. No -music first. The composer wants three eighth-notes rest, and breathe the singer must. Let him therefore boldly treat the two phrases from the instrumental point of view and sing them as expressively as a fine violinist an intending singer make a point of studying music as or cellist would play them:



consider the musical phrase in the first instance and Or take a Bach or Handel air with semiquaver runs often extending over half a dozen bars or more. There are singers who think it beneath their dignity to breathe An excellent illustration of this is to be found in during such a run and go on and on until they are red The first two lines of Heine's beautiful poem, scanin the face.

This is very silly. Such occasions also must be treated instrumentally. Give that run to, say, an oboe player and you will find that he now and then will take an instantaneous little breath which enables him to do justice to every note and carry the thing through successfully and without exhaustion. It is generally the childish fear of being thought lacking in physical strength which induces some singers to delay breathing until the thought of their bursting a blood-vessel remains the only one left in the poor listener, rendering impossible the slightest pleasure in such a performance.

George has resided in Scotland for several years. To the Editor of THE ETUDE:

You will be able to appreciate the extent of the pleasure with which I received your kind and flattering request to contribute yet another article for your excellent paper, when I tell you that it was fully equalled by that of my embarrassment on finding myself confronted with the subject you were good enough to suggest: "Some Elemental Truths in Song-Interpretation."

Since the word "element" designates a thing defying analysis, and we are still waiting for a satisfactory answer to the ancient question "What is Truth?" I am afraid I must confess myself utterly incompetent to grapple with the task; indeed, without immodesty I hope, should be reluctant to accept any mortal's opinions or statements regarding a question of art as "Elemental Truths."

Taking it for granted therefore that you will raise no objections to my changing the title of this little essay into "Thoughts on Song-Interpretation and Kindred Topics" I shall endeavor to give you some of my ideas to the best of my ability and in as explicit a manner as the extent of the space will permit.

Well, as regards interpretation, let us first of all consult the New Oxford Dictionary and we shall find that "interpret" may mean "expound the meaning of, bring out the meaning of, make out the meaning of, render by artistic representation or performance, explain, understand." All these definitions are simple enough

Sich vor der Son ne Pracht in which it will be noticed that there is a slight break between the words "ängistigt" and "sich," although "sich ängstigen" is practically one word-any intelligent, trained reciter would, unhampered by the restriction of musical rhythm, declaim as follows:

when applied to a piece of poetry or a piece of music;

but when it comes to a thing which is a combination

of both music and poetry, the matter seems somewhat

more complicated. The music, as such, of a song may

be beautifully interpreted by an instrument other than

the voice—who, to quote only one example, has not heard Schubert's "Ave Maria" played on a Cello?

Just as the words of a song, detached from the music,

may find an ideal interpreter in the person of a talented

reciter who, as regards music, may not know one note

from another. The perfect interpreter of a song

therefore would, it seems, have to combine in him or

herself the talents and qualities both of a reciter and a

musician and it will be seen at once that, as in a song

the music is of the first importance, not only should

well, but the study of theory, harmony, counterpoint,

composition, that is to say of music as a creative art,

should always be made the foundation on which all

Music of First Importance

I have just said that in a song the music is first in

importance. Should therefore by any chance a com-poser have failed—as some of the best have now and

then-to make the music fit the words completely and

in every detail, it would be the duty of the singer to

bring in the words with as good a grace as possible.

Schumann's "Die Lotosblume.

special studies for expressing that art, should rest,

11.11111111111 Die Lo tos blu me angstigt Sich vor der Son-ne Pracht

on every syllable, divides the sentences into measures and there's an end to all license on the part of the reciter. Poetry has to step back and yield the first place to music. Schumann in this instance, by scanning the first two lines thus:

Lo tos blu me

One Cannot Breathe Too Often

If you know how to breathe perfectly, i. e., how to replenish your lungs in the twinkling of an eye and imperceptibly, you cannot really breathe too often, for by such judicious breathing you increase the chance of oringing out the meaning of the music. Altogether, for an intelligent and thoroughly satisfactory interpretation of a song it is absolutely imperative that the vocal technic of the singer be developed to a state of efficiency such as to need no more thought than for instance a pianist interpreting a Beethoven sonata should have to give to the fingering. All technical difficulties should have been overcome once for all and technic itself becomes a matter of course before an attempt at interpretation is made.

I remember being asked, years ago, to hear-with a view of giving my opinion on her talent and voice-a young singer now very successful and famous also in your country, and being horrified at her utterly mistaken idea of breathing. Disregarding 'all thought of intelligent phrasing, she actually never breathed until

ment the listener's attention is drawn to it." A singer who after the singing of a beautiful song is complimented on the excellent management of his ample: breath or on the wonderful articulation of his words, should go home and resolve to do better next time, and not rest satisfied until he acknowledges that the singer's highest aim should be the full appreciation and enjoyment by the listener of the work he is interpreting. That aim being achieved he need wish for no greater praise for himself.

Coloring the Tone

There is one thing which in my opinion is a great help towards interpretation, and that is the coloring of the tone, which should be made the subject of special study. I have heard many a so-called excellent singer whose singing became exceedingly monotonous through lack of variety in tone-color, and remember one lady in particular, the possessor of a beautiful rich contralto voice from whose singing-had it not been for the words-you could not possibly have told whether what she sang was sad or cheerful. And yet, a singer should be able to produce as many different shades of, let us say, the vowel A-and I mean the Italian "Ah" as a painter of the color, say, of red. By opening, to take that yowel "Ah" as an example, the mouth for a bright "Ah" and then, without the slightest change in the pose of the lips, trying to sing an "Oh," the originally intended yowel will, whilst undoubtedly remaining an "Ah," assume a greater depth, greater nobility, ac cording to the degree of the darkness of the "Oh" which you mix with it.

I have in my long experience as a teacher found it of the utmost value to make a pupil sing even a whole song on nothing but vowels with the object of trying to express its character by vocalization only. Take, for instance, a song like Brahms' deeply melancholy "Die Maruant," one of the most beautiful of the master's, and see if you can convey the sadness of it by the voice alone, without the words. If after a while you succeed, you will have taken a very long step toward realizing, i. e., toward interpreting, when it comes to singing the song with the words, the full beauty of that exquisite blending of music and poetry.

It goes without saying that in speaking of songs in this article I can only mean one kind, vis., the best, and I may as well add here that a song worth singing at all should be sung as the composer wrote it. To change a note, as one can hear even good singers do only too frequently, into a higher one with the object of showing the voice to better advantage or of making a phrase, generally the final cadence "more effeceive," "that's villainous," as Hamlet says "and shows a most pitiful ambition"

Traditional Alterations

This altering of notes brings me upon a question which has ever been the subject of much controversy: Are there any rules as to singing of recitatives, or rather to the substituting, in the singing of recitatives, of notes now and then for those written by the composer? Should, for instance, in Handel's Messiah, be rendered thus

My answer as regards the first of these two examples is as decided a "No" as my "Yes" is in regard to the

This may perhaps be considered somewhat arbitrary and entirely a matter of taste, but I venture to hope that after what I have to say on the subject it will be found to be a matter of taste only partly, and of arbitrariness not at all. I base my objection to the altera-

she could not possibly help it. I stood it as long as I tion in the first and my approval of that in the second example on a theory which may serve perplexed students as a guide and even commend itself to teachers and singers in the shape of a rule something like

Take the note as to the changing of which into one higher or lower you are in doubt, and look at the note preceding and the note following it; then see if the note you wish to substitute for the questionable one, lies on the way between the note preceding and that following it. If it does, you are justified in making the change. If not, leave it alone. Here is our first ex-

The doubtful note is the "e" on the syllable "shep.", the preceding one is "g," the following one "e." Now does the "d" which you wish to substitute for that "e" on "shep" lie on the way between the "g" and the "e"? No therefore let the phrase remain as Handel wrote it. In the second example,

where the questionable note is "a" on the syllable "Da-" the "c" which you wish to substitute for it does lie between the "c sharp" and the "a"; it is therefore perfectly legitimate and even good to make the change and the phrase should be rendered

The question of taste enters when it comes to the exceptions to the rule. According to that it would be legiti-mate to say—taking yet a third example from the Messiah-the last two notes of

In this case, however, it would be decidedly better to leave the phrase unchanged, for we have had four c flats already in that short sentence and the "a," coming pat on the F major chord on the word about, is rather relieving and refreshing. Here, as in many other things, "let your own discretion be your tutor."

Of an exception to the rule as regards the first of the three Messiah examples being either justified or advisable I know no instance.

Of course all I have said on this subject refers to the slow, deliberate, serious recitative in oratorio and other sacred music only, and not at all to what is called

"secco" recitative of the opera, which is practically no more than spoken conversation somewhat rapidly de-livered in specified musical terms. There you may, or even should change the doubtful note into one above it at every opportunity, for by doing so you impart a certain spontancity and freedom to the sentences, emphasizing their resemblance to the spoken word. Here is an example in the style of Mozart;



But I am afraid I am near the limit of the space allotted to these short essays; so only a word or two more. Art is long and Life is short, and to learning there is

Singing, like the playing of any instrument, can be taught and brought to a degree as near perfection as humanly possible; that is a matter of technic, i. e., mechanical skill. But what is best, imperishable in any art defies teaching, and interpretation, even though but re-creative, certainly is an art or at least part of it. To have a chance of becoming an artist in the true and only sense of the word, the student, fortunate in the possession of the heavenly gift of talent, should from the outset resolve to strive for none but the highest ideals, refuse to be satisfied, both taking and giving, with anything but the best, and last, though by no means least, resist the temptations which the prospect of popularity and its worldly advantages, frequently the result of lowering that high standard, may place in his

And now "per il momento, basta." If in what I have written there should be found, even to a small degree, some matter for stimulating thought, I should be most

Curiosities of Notation

It is quite usual for teachers, after explaining cor- any kind of time in use. In the days when they were in add that C stands for "common." While there can be no objection to this as a help to the memory, still it is very far from agreement with the real historical origin of the sign. It dates from about the twelfth century, and was originally intended for an imperfect circle. The sign for triple time was a perfect circle, triple time being considered "perfect," through some mystical association of ideas, as referring to the Holy Trinity. Double or quadruple time, on the other hand, was

A stroke through the time-signature indicated double speed, and our present sign for olla breve C is exactly the same as was used in these early centuries.

In English books on music, we find what we call a "half-note," spoken of as a minim. This word is derived from the Latin minimus, meaning "least," this note having been at one time the very shortest in musical notation. What we call a whole-note was a semibreve, which indicates a half of a short note, while the very longest note known to our modern notation, (and that, very seldom used, and then only in 4/2 time), was known as the breve, meaning "short." The still longer notes, now known as the lorge and the long, are now totally disused, being too long to exist within a measure of design of making things fool-proof,

rectly that the sign C stands for "common time," to use, bar-lines had not been introduced, so this objection had no weight. Nowadays, when we have occasion for such long notes, we simply tie one whole-note to another. In an old Pealm Book of 1688 a breve is said to be "about the duration of eight pulses at the wrist of a person in good health and temper." Franco of Co logne, and Marchettus of Padua, in the fifteenth and sixteenth centuries, define the length of a breve as "the shortest time in which one is able to produce the voice in its entire fullness." At the present day, it would be quite aside the mark to attempt to define the positive length of a note in such a way, as all depends on the

In Schumann's Cornival, the "Sphinxes"-a quaint little mystical conceit of the composer, probably not intended for actual performance, are written in certain of these obsolete long notes, in the original Breitkopf and Haertel Edition, a fact which resulted in greatly puzzling certain musicians of very respectable professional standing who were not posted on musical antiquities. In another edition, printed at a recent date here in America, not only are breves substituted for the ancient longs, but the same notes are written below in the form of half-notes in octaves, evidently with the

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Tension and Relaxation in Pianoforte Playing

By the Noted American Composer and Teacher

CLAYTON JOHNS

EVERYBODY knows, both in music and in speech, there must be tension and relaxation. The musical interpretation, or sense of a composition, demands tension and relaxation, not less than the verbal sense, or interpretation of phrases and sentences. Without tension and relaxation, music and speech become tiresome to the listener. The proper treatment of the two brings about a feeling of proportion. We often hear piano players straining every muscle, showing that there is no balance in the performance, and, unfortunately, we hear too often our American voices, in which the vocal chords of the throat are overstrained, produce the same effect.

Our subject appertains to piano playing in particular, but as an introduction, let us turn for a moment to one or two comparisons.

An Illustration from Golf

All athletic training is allied to musical technical training. Each has a good way or a bad way of doing things. The good way is to know how to control the muscles mentally, and the bad way is to leave everything to chance or haphazard. Think of a golf player, a good golf player; he knows just how to hold his hands and how to give the club its greatest velocity, letting the club do the work and allowing it to follow through of its own momentum at the moment of contact between the club and ball; if there be too much tension the club probably strikes the ground instead of striking the ball or, at least, the ball doesn't go far. If the club properly strikes the ball at the moment of relaxation, the result is that wonderful "click" which comes when the stroke was just right. The good click in golf is, more or less, like a good touch on the piano; both need training and development.

From Bicycling

Bicycling may be instanced as another illustration of Tension and Relaxation. The grip of the hands on the handle-bar of a bicycle depends upon balance and direction. Too much grip leads often to disaster, while, as a rule, a slight grip is all that is necessary for direction. A good bicyclist knows just how much grip to use; the grip depends upon quality rather than quantity, demanding many shades of pressure. Both the bicyclist and the athlete controls himself muscularly and mentally, while the pianist controls himself muscularly, mentally and emotionally. The shades of pressure in bicycling are not entirely removed from emotional piano playing. Think of the sudden turns and curves made by an expert bicyclist. A hill demands more tension, while down hill needs practically none except for direction.

A musical composition abounds in turns and curves. The pianist expresses himself emotionally in all of these by changes of tension and relaxation. Think of Chopin's curves. The soul of his music is a succession of graceful tensions and relaxations.

How Applied to Piano Playing

The following examples show how tension and relaxation may be applied. The relation of tones must be the guide, just how much tension and relaxation, in a broad sense, is to be used; they may be qualified by various well known musical terms, like crescendo, diminuendo, etc., etc. The musical person naturally expresses himself musically, but it is amazing how many false quantities, particularly in piano playing, crop out unconsciously.

Characteristic accents in composition, like Schumann's, for instance, and in much of folk music, follow no rule

It would be impossible to indicate the various shadings of each note of a phrase. Abbreviated terms: ten, and rel, in this short article are applied only to the salient notes of a measure; judgment and musical feeling must do the rest.

The examples below, taken from standard works, are meant only suggestions to the student-their number might be multiplied ad infinitum. A crescendo demands gradual tension



And a diminuendo demands a gradual relaxation:



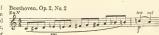
A sudden accent demands a sudden tension, followed by a sudden relaxation:



A forte staccato touch needs a great deal of tension:



While a pianissimo passage needs almost none:





A turn is made by relaxed fingers, either beginning or ending with a tension note depending upon the significance and position of it in the phrase:



In Exercise VII, the best results are attained through a relaxed wrist, the wrist playing in with the fingers and bringing out every sort of light and shade, and, of course, various degrees of tension and re-



In a trill the fingers should be tensioned or relaxed. depending upon how much crescendo or diminuendo be desired. See Exercises I and II.

The first note of a mordent or a pralltriller should

have a sharp accent, while the other two notes should be completely relaxed:



In modern pralltrillers and mordents the accent is usually reversed, the first two notes being relaxed and the third note ends with tension:



The first of two notes, the first being a sixteenth, and the second a longer note, should be relaxed and the second be tensioned:



The first note of a phrase, beginning at the last beat of a measure, should be relaxed and the first beat of the new measure be tensioned. See example, Chopin Nocturne, E Major, Op. 62, No. 2:







A triplet, followed by a longer note, should be relaxed and the longer note have tension:



A grace note should be relaxed, followed by a tension



The last note of a phrase is usually relaxed:

Unless the last note of the phrase comes on the first beat of a measure, when it has tension:



The second and fourth beats of an accompaniment in 4/4 time should be relaxed, while the first and third beats have more tension:



The second and third beats of a waltz accompaniment should be relaxed, while the first beat has more tension:



As a rule waltzes should be played in 6/8 time, and the first beat of the first of the two measures should have a little more tension than the first beat of the

Here follow a few additional examples of tension

Chopin Etude





How We Got the Flat and the Natural

VERY few music lovers know how we came to have the flat sign and the natural sign. In the early days of music the only accidental allowed was the flatted by That is, there were no other notes sharped or flatted. B was expressed in two forms. What we now term b flat was known as round b, (b molle, or b rotundum), the sign for which was



It is very easy to see how the flat sign (b) could have come from this. What we now call b natural was called hard or square b (b durum or quadrum) the sign for which was another shape of the letter b or



From this came our natural sign (4). This also suggests the origin of the terms used on the continent for major (dur) and for minor (mol).

Remarkable Cures of Melancholia Through Music

By Clara C. Sterling, M.D.

An article in the May number of THE ETUDE, "How Music Helps Us Stand the Strain of Everyday Life," interested me greatly, and the following may interest

About a year ago, I was making a professional call on a woman of forty-five years, who had been melancholic for three years, from no apparent cause. Every method of healing known to science, from mental healing to manipulative, had been tried and abandoned. and the consensus of opinion of the various men who had attended the lady from time to time was "the case was incurable." As I was leaving I remarked, "I am going to a piano recital; don't you want to come along?" She refused of course but I persisted chiefly to give her daughter a couple of hours' rest and change. After considerable urging she consented un-

The pianist, a man of tremendous force, was playing modern program. During the first few numbers, the lady sat in melancholic depression, but when the pianist finished a Scariabine number she was flushed and excited, and said, "How lovely!" It was the very first word of interest I heard from her in two years. The rest of the program did not affect her apparently but I decided to try again. Each time I saw her would purposely lead the conversation to matters musi cal, but the only thing she showed the slightest interest in was that one particular number.

A few days later I took her to another recital, and this time she showed dissatisfaction at the performance, and made comparisons between the two pianists. I took her to a number of concerts after that, and what proved to be a recovery, began the day of the

opera, which are known under the titles of Leonore I, II, and III, the third being the best of all. He also The woman's mental condition is now as normal as wrote still another overture for the same work, under it ever has been, and her interest in music has conthe name Fidelio (the name finally chosen for the tinued.

Realizing I was getting wonderful results in the foregoing case, I decided to try the same experiment with others. There were three women and two men under my care, who from various causes, were passing through periods of great mental depression. In age they ranged from thirty-eight to forty-eight. One of the men has interested himself in a player-piano; he plays it well and it has become an absorbing interest for him. One man and two women are taking music lessons. Music lessons at forty? you ask. Yes; why not? They amuse themselves that way, and in each case the concentration necessary is the thing that is bringing the patient out of the "slough of despond." One of the men has become a "concert fan," but his relatives say they would rather buy concert tickets than pay doctors' bills

Please do not think I recommend music as a panacea, but for mental depressions, due to external causes, music is the "King of Remedies."

Music certainly is an aid to a state of mental equilibrium. I keep copies of THE ETUDE and other musical magazines (current issues) on my table, and it is the usual thing to find waiting patients absorbed in

The Etude Master Study Page

A GROUP OF MODERN ENGLISH COMPOSERS

cal past, the little group of British islands has been so closely tied to the musical activities of the Continent during the past century that London, during its interesting season, presents very nearly the same attractions that Paris, Berlin, Munich, Milan, and Petrograd may

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SIR CHARLES VILLIERS STANFORD.

With the founding of the Royal Academy of Music in 1822, and the Royal College of Music in 1882, we find England returning to those aspirations for musical supremacy which made it foremost in the tone art during the time of Dunstable and Purcell. Thus; from the labors of such pioneers in British musical education as Doctor Crotch, Cipriani Potter, Atwood, Greatorex, Sir George Smart, Macfarren, Barnby, Sterndale Bennett, Grove, Parrett, Martin, Prout, and others, new heights have been reached in musical composition. The following biographies include only a few of the foremost British musicians of the present.

Edward Elgar

Singularly enough, the best known English composer is not an "academic." Sir Edward Elgar, almost entirely self-taught, ranks easily at the head of the English creative artists in the tone world. He was born at Broadheath, Worcester, June 2, 1857. His father was organist of St. George's Roman Catholic Church in Worcester, for many years, and was also a good violinist. The elder Elgar established a successful music-selling business and the son reveled in opportunities to explore the shelves and become acquainted with many masterpieces.

Edward went to a local school, where he had some clementary instruction in pianoforte playing. A friend of the family gave him a few hints on violin technic. He had no instruction in harmony, counterpoint, canon, fugue, orchestration, form, or anything of the sort. All that he learned he dug out of books and personal experience. At fifteen, his parents placed Edward in a solicitor's office for one year. The boy then went into his father's business as a clerk, at the same time studying the organ, with some assistance from his father. In addition to the organ he also learned to play the violin, the piano, and the bassoon. Finally he was admitted to the violin section of the Worcester Festival Orchestra. He was also a member of the Worces-

However insular England may have been in its musi- ter Glee Club, which made a specialty of singing the excellent works of old English composers. At twentytwo, Elgar became conductor of the Worcester County Lunatic Asylum band, where he taught the attendants to play for the inmates. Much of his time was spent in making arrangements of trifling Christy minstrel songs for the band. At fifteen he had five lessons from the famous violin teacher, Politzer. Lack of funds prevented Elgar from going to Leipsic to study. At eighteen he succeeded his father as organist of St. George's Roman Catholic Church, in Worcester. In 1889 he married the daughter of General H. C. Roberts, K. C. B., and went to live in London.

erts, K. C. B., and went to live in London.

In the Singlian capital Rigar continued his great activity
in personal research in the technic of his art. 10 1805 in
which were considered to the results of the continued his
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positions, leading to The Dream of Germa for the most part
in the larger from and therefore do not appear especially
numerous the continued of the con

Granville Bantock

Granville Ransome Bantock was born in London, August 7, 1868, the son of an eminent London surgeon. Although the boy commenced the study of piano at the age of six, it was not until ten years after that time, when his parents were insisting upon his ent. ring the Indian Civil Service, that he conceived a s'rong desire to be a musician. Finally he overcame his father's ambitions, and after taking a few private lessons in composition from Dr. G. Saunders, he entered the Royal Academy, where he studied with Frederick Corder. After the first term he won the Macfarren Scholarship. During the time that he was at the academy he produced many works of decided merit. For three years he edited and published a very useful little magazine known as The New Quarterly Musical Review. At the same time he became affiliated with the famous George Edwards, of Gaiety Theatre fame, and was the conductor of the noted musical comedies produced at that time. In 1894 and 1895 he toured the world with the Edwards companies. In 1897 he became conductor in New Brighton, at first having a military band, but later having a fine concert orchestra, giving excellent concerts of the works of such British composers as Parry, Corder, Stanford, German, Elgar, Hinton, and Cowen. He also organized a highly successful Choral Society at New Brighton. In 1900 he became the principal of the Birmingham and Midland Institute School of Music, and in the next year became the conductor of the Wolverhampton Festival Choral Society and the Birmingham Amateur Orchestral Soci-He has also done much to exploit the works of British composers on the Continent.

Battock's compositions here a strong tendence toward program must, Many of his works are based unon oriental subjects, such as his Jung-Yauf and his setting of the Hubaigat. There is much striking originality, harmonic composer has done, in 1508 he succeeded Sir Edward Eigar as Professor of Music at the Directify of Bhruingham.

Cyril Scott

Cyril Scott, born at Oxton, Cheshire, September, 1879, is the son of the well-known Greek scholar, Henry Scott. This composer has been described as "the English Debussy." At the age of seventeen he went to Germany where he studied under the radical Prof. Iwan Knorr, Abandoning in a measure distinct and separated strains in his melodies he employs a continuously flowing melody with chromatic harmonies and very slight key stability. His orchestral works, such as the Christmas Overture, Princess Maleine. Pelleas and Melisande, are not so well known as his many charming pieces for piano and for violin and piano, such as Danse Negre, Valse Caprice, Song From the East, Leuto and Allegro, Asphodel and The Jungle Book, all representing genius of the highest

Mr. Scott is an able and original writer upon musical subjects. Many of his articles have appeared in

Sir Charles Villiers Stanford

Sir Charles Villiers Stanford, Mus.D, D.C.L. LL.D., is the most distinguished composer of the present day, of Irish birth. He was born September 30, 1852, at Dublin. His father was a jurist, who took a keen interest in music. The boy's teachers in Ireland were Arthur O'Leary and Sir Robert Stewart. Later he went to Cambridge University, where after four brilliant years, he graduated in 1874 with honors. Thereafter he continued his studies with Reinecke, in Leinsic, and with Kiel, in Berlin. In 1876 he wrote the incidental music for Tennyson's Queen Mary, at the poet's suggestion. About the same time he wrote a Symphony (B flat), which met with decided favor. In addition to great activity in the work of composition he worked indefatigably to interest the British musical public in the compositions of Brahms and other contemporary Continental musicians. In 1885 he became conductor of the Bach Choir, and in 1887, Professor of Music at the University of Cambridge, upon the death of Sir G. A. Macfarren. When the Royal College of Music was founded Stanford became the Professor of Composition as well as the conductor of the orchestra, which is one of the finest of its kind in Europe. He was knighted in 1901, and in the same year received the conductorship of the Leeds Festival. In 1904 he became a member of the Royal Academy of Arts of Berlin.

His best known works are his opera, Shamus O'Brien, Irish Rhapusdies and his Irish Symphonics, although Seconorida the West State of the State of the West S



SIR EDWARD ELGAR.

Frederick Corder

Few musicians of the present generation have had stronger influence upon the music of England than has Mr. Frederick Corder. Original in the extreme, invested with splendid common sense and blessed with humor, he has inspired many of the younger men to free themselves from conventionalism and strike out for a newer and more characteristic mode of expres-

second measure.

and relaxation:

friend Kalbeck that he had written twenty string quartets before he succeeded in creating one that seemed to him good enough to publish.

Dvořák, finding his opera, "The King and the Collier," to be impracticable at rehearsal, owing to the wildly unconventional style of the music, had the pluck and patience to rewrite it altogether, preserving scarcely

ALL new phenomena in music are the works of

Chopin Polonaise_

Schumann Papillons

Schumann Papillons

Beethoven Sonata, Op. 2, No.1, Finale

A Postscript

Relax during a phrase, whenever and wherever the

Use every possible degree of tension depending upon

the emotional contents of a composition, from pp to ff.

When properly applied tension may be used, even in a

Not Good Enough!

Young composers who are anxious to rush into print

with their first attempts at composition should con-

sider well the example of some of the great masters,

Beethoven wrote three separate overtures for his one

Mendelssohn confessed to having written several

entire symphonies which were never produced or pub-

lished, because the composer did not deem them quite

up to the mark and it should be remembered that to

score a symphony for orchestra represents several

months of hard work. This patient self-discipline

doubtless found its reward in the skill with which he

later composed the immortal "Scotch" and "Italian"

Brahms, whose various chamber-music for stringed

instruments is among the finest in existence, told his

Chopin Prelude, No. 6

Relax before a phrase.

who were sternly self-critical.

a note of the original score.

Think it over, ye hasty ones.

meaning of the phrase may demand it.

Relax after a phrase.

bb nassage.

Symphonies.

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SID HIBERT PARRY.

sion. Mr. Corder was born in London January 26,

1852. At first he was destined for a business career.

His employer failed, however, and Corder went to

the Royal Academy of Music, where he manifested

such unusual originality in his work in composition

that he was given the Mendelssohn Scholarship after

one year and a half study. Accordingly he went to

Cologne, where he studied with Hiller for four years.

Upon his return he went to the Brighton Aquarium,

where he conducted the orchestra and improved both

the organization and the character of the programs.

His opera, Nordissa, was given by the Carl Rosa Com-

pany in 1887. He is the Professor of Composition at

the Royal Academy of Music, and has also held the

position of Curator in that institution since 1890. An

ardent admirer of Wagner, he wrote the English text

for most of the Wagnerian operas. In addition to his

numerous works for the stage, orchestra, and chorus.

he has written excellent books upon Composition and

Instrumentation, and has contributed extremely instruc-

tive and entertaining articles to many foremost maga-

zines, including many to THE ETUDE. Several of the

most brilliant English composers of to-day have been

Alexander Campbell Mackenzie

Sir Alexander Campbell Mackenzie is the son of a

musician, the grandson of a musician and the great-

grandson of a musician. Born in Edinburgh August

22, 1847, he was sent to Schwartzburg-Sondershausen

when he was ten years old. There he studied with

Ulrich and Stein. He became the second violin in

the ducal orchestra and was drilled daily for years in

the great music of classic and modern masters. In

1862 he returned to London, where he won the King's

Scholarship in the Royal Academy of Music, Return-

ing to Edinburgh as a violinist and conductor, he

rapidly became the leader of musical life in the Scotch

metropolis, making regular trips to play at the Bir-

mingham festivals for many years. His health broke

down through overwork and for ten years he resided

in Florence, Italy. There he found the treasured time

to complete many projected compositions. His serv-

ices as a conductor were so much in demand in London

that he was forced to return to England, where he

has since resided. There he produced his opera, Col-

ombo, his oratorio, The Rose of Sharon, and his

Scotch Rhapsodie Burns. Upon the death of Sir

George Macfarren he became principal of the Royal

Academy of Music (1888). For seven years he was

conductor of the Philharmonic Society, in London. He

has received many distinctions, academic and other-

wise, from British and Continental bodies, In 1895

he was knighted. Mackenzie has written over eighty

works of great musical interest. His varied and busy

punils of Mr. Corder.

life, together with the romanticism of his native land, make his compositions works of fine musical character

Sir Hubert Parry

In attempting to appreciate the splendid amount of serious musical accomplishment in England during the last fifty years, no name comes more readily to the mind than that of Sir Hubert Parry. The son of a distinguished painter and art patron, Parry was born at Bournemouth, February 27, 1848, and educated in the English public schools (Malvern Twyford, Eaton), and at Exeter College, Oxford. He was so advanced in music in his youth that before entering Oxford he was able to take the University Examinations in music and receive his degree of Mus. Bac. His teachers in music in England were Samuel Sebatien Wesley, Sterndale Bennett, and G. A. Macfarren. For a time he went to Stuttgatt, Germany, to study with H. H. Pierson. After leaving the university he was employed at Lloyds, London, for nearly three years.

Parry was fortunate in having his pianoforte concerto produced under the influential baton of Edward Dannreuther, at the Crystal Palace, in 1880. From 1882 to 1889 he produced four symphonies. He has been criticized for depending more upon well-workedout musical ideas than upon orchestral color for his effects. It is as a choral composer that he has reached his greatest heights, Prometheus Unbound, Blest Pair Sirens, The Pied Piper, are works that will endure, as they are not made of transient tonal idioms.

In 1900 he became the Professor of Music at Ostoria, and in 1848 succeeded SP-George Grove as Director of the Royal In 1849 succeeded SP-George Grove as Director of the Royal Grove In 1903. No Incandidated part of bits work has been his most interesting and intorning literary musical discussions of various formular discussions of the Control of the Control of the Art of Music, Ills work as a composer has been very voluntion to the very formular the Control of the Art of Music, Ills work as a composer has been very voluntion to the very formular the three controls.

John Frederick Bridge

Sir John Frederick Bridge was born at Oldbury, near Birmingham, December 5, 1844. His early education was received when he was a choir boy under J. L. Hopkins and John Hopkins, at Rochester Cathedraf. Thereafter he studied with Sir John Goss and also took the degree of Mus. Doc, at Oxford (1874). For six years he was organist of Manchester Cathedral, and in 1882 became the organist of Westminster Abbey. In 1903 he became the Professor of Music at the University of London. He was knighted by Queen Victoria in 1897. His best known works are his vigorous and spirited anthems for church service. His numerous choral works, notably his oratorio, Mount Moriah, are very highly regarded.

Frederick Hymen Cowen

Frederick Hymen Cowen was born at Kingston, Jamaica, January 29, 1852. His talent for music developed at a very early age and two years after he was brought to England (1858) he published a waltz, which was said to contain much musical merit. At the age of eight he composed an opera called Garibaldi. He then became a pupil of Sir John Goss and Sir Julius Benedict. In 1865 he was taken to Leipsic by his parents. There he studied with Plaidy, Moscheles, Reinecke, Richter, and Hauptmann. Later he became a pupil of Kiel at the Stern Conservatorium. In 1869 Cowen, when only seventeen years old, produced his Symphony in C Minor, and played his Pignoforte Concerto in A Minor at a concert given in St. James' Hall, London. Thereafter his fame as a conductor and as a composer greatly increased. His choral works, The Corsair, St. Ursula, Ruth, The Transfiguration, etc., have been given performances at the great English Festivals, while The Rose Maiden has been performed by almost every small choral society on earts.

Four of his opens have been given with success in Eugland and Italy. Many of his songs, of which he has the success of the suc

Samuel Coleridge-Taylor

It is a poor compliment to refer to Samuel Coleridge-Taylor as the greatest composer of his race, as his work, like that of our American, Harry Burleigh, ranks far superior to that of many white composers, Coleridge-Taylor was born August 15, 1875, in London. His father, a physician, was a pure-blooded negro, native of Sierra Leone, Africa. His mother was a white English woman. In the boy's childhood he

studied violin and was a chorister in St. George's Church, Croyden. In 1890 he became a pupil at the Royal College of Music, studying the violin and also composition under Stanford, who conducted a symphony by his pupil at St. James' 11all, in 1896. Although the composer of much excellent choral and orchestral music, Coleridge-Taylor is now best known by his very beautiful setting of Longfellow's Hiawatha in three parts: I. Hiawatha's Wedding Feast, II. The Death of Minnehaha, and III. Hiawatha's Departure.

The first section of this work was first produced in 1898 at the Royal College of Music.

Cotordige-Thylor also wrote much exceedingly effective in-cidental mask for the Stephen Phillips dramas, Herod, Ulgsee, New and Foust. In 1004 be became conductor of the famous Handel Society, in which Sir John Stulner, Sir Julius Bendeler, Sir Hubert Parer, Proof, Market, Bullour, Sir Watter Parrett, Dr. Bossesow, Port and others took an active part. He died September 1, 1916.

I. Edward German

The greater part of German's music has been directed toward the stage and in this way he may be considered the lineal successor of Sir Arthur Sullivan, who was twenty years his senior. German was born in Shropshire in 1862. His early education came from organizing a band and teaching himself to play the violin and compose for his players. Later he went to the Royal Academy of Music, where he took up the organ as his principal instrument. His first successes came in 1888, when he was the music director of Richard Mansfield, in London. In 1892 he made his famous musical setting for Henry VIII. He has written comie operas of great melodic interest, including 'A Princess of Kensington" and "Tom Jones," and much charming music in smaller forms.

Percy Grainger

As Mr. Grainger is at the time of present writing, an oboeist in the United States army, and therefore a citizen of the United States, he might not be classed as a modern British composer, but since he was born at Melbourne, Australia, July 8, 1882, and achieved most of his triumphs as a pianist and as a composer in Europe, it is difficult to know how to classify this rare and brilliant artist. After study in Australia with Louis Pabst, Grainger went to Germany, where he came under the tuition of James Kwuast and F. L. Busoni. Grieg took an immense interest in Grainger, in fact became his musical foster-father. It was this interest which induced Grainger to endeavor to conserve the rare British folk music, which for lack of modern treatment was falling into disuse.

This resulted in the composition of such distinctive pieces and Molyon the Shore, Handri of the Strand, Mock work, a form the Green Amagement of Evah Riewsky 24 months of the Molyon the Green Shore has been a few form the Green Shore has a planist Mr. Grainger has met with distinguished success. His keyboard methods are in many ways different from those of other planists, and through them he has been able to achieve different and distinctive results.



SIR ALEXANDER CAMPBELL MACKENZIE.

MENTAL NEW YORK OF THE PROPERTY OF THE PROPERT The Mysteries of Music

By LOUIS C. ELSON .

Baffling Musical Questions that Interest Student, Teacher and Music-lover Alike

treated in THE ETUDE there is one which, I believe, has not been touched upon, nor, so far as I know, has it ever received any attention as a separate topic. The history of our Art has many vague epochs, personalities and compositions, and the Mysteries of Music may form quite a chapter by themselves.

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They begin, naturally enough, with the carliest epochs, and the old Greek music is in itself a decided mystery to all researchers. Terpander's songs caused men to burst into tears, reconciled enemies, quelled political quarrels in Sparta, and did other unheard-of feats; Pythagoras had music played at the beginning must ever remain a mystery. of the day to fortify his disciples for the battle of life, and again at evening to calm their minds to serene repose; Solon's song caused an entire army to volunteer and win back the island of Salamis,-a kind of music that might be of use in these days of recruiting, if we could only resusticate it.

What was this music that was seemingly powerful beyond all modern symplionies and operas? We do not know. It was probably somewhat like the Gregorian scales of the Catholic church service, generally minor in effect, and probably without any harmony-unison or octave work only. From the fact that Sumphonia (whence comes our word "Symphony") meant "united sounding," it is possible that different parts may have been united together. I venture to suggest also that since the modern Italian word "Zumpogna" means a bagpipe with drone, it may be a survival of an ancient custom, and the Greeks may have had a drone bass to some of their songs. But the Greek notation is so primitive, (alphabetical letters and fragments of letters merely,) that it indicates that anything like Harmony or Counterpoint did not exist. We have a very few authentic specimens of this notation, but authorities are still disputing over their interpretation, and Chappell has written a large volume to prove that the Greeks had harmonic combinations,-a belief in which he stands almost alone,

Music of Biblical History

What was the Scriptural music? Another mystery. But we may be certain that it was often very loud. There is much cumulative evidence that most of the ancient music was fortissimo. The Athenians had some songs altogether upon long-sustained high notes, which could not have been sung softly, and Plutarch, one of the ancient singing-teachers, warned his pupils not to over-strain in giving these, lest they bring on internal injuries. There are instances of performers actually dying from an attempt at a tremendous fortissimo. "Play skilfully and with a loud noise" was the ideal of vocal charm in ancient Jerusalem.

Yet it would be wrong to suppose that all the ancient music was unisonal. We meet another mystery, which contradicts this, at the other end of the world. In New Zealand, the old Maoris sang mellifluous twopart music, some fifty years ago, and the words to these duets were so ancient that their meaning was entirely forgotten, although the singers maintained that they had come down to them by tradition. That the Scriptural music had plenty of dramatic action may be accepted as certain. One has only to read the Old Testament carefully to find that many of the songs were accompanied with dramatic gestures, and were probably sung as solos, with chorus interspersed, very much like the music at a modern colored camp-meeting. Remembering this point, and the prevalent loudness, and recalling the fact that "Dance" in ancient times meant posturing and gesticulation (see Lucian's "De Saltatione," for full details) it will be readily seen that when the enthusiastic clergyman, in his Sunday sermon, grows ecstatic over the music that was heard in old Jerusalem, "the wish is father to the thought."

Is none of the old Hebrew music left? The oldest Jewish melody is also a mystery. It is the one song of the Jewish ritual that is sung in an almost identical manner in the synagogues all over the earth, at present, It is sung on the Day of Atonement, the greatest Jew-

aroused quite a homet's nest by asserting that the melody, which is appended, is not extremely ancient. It probably comes from Spain, in the time when the Moors ruled the southern part of that country, and the Jews lived there honored and happy. If those rabbis who insist upon this tune coming direct from the Temple of Jerusalem, will consult the great Jewish Encyclopedia, they may alter their views, but even that work does not dwell upon the Arabian characteristics which peep out of the melody. There was no definite notation used by the ancient Hebrews, therefore this

\$erun, W. W. Wuwill

Only recently the readers of THE ETUDE had an excellent account of the old English canon-"Sumer is icumen in." This is the earliest scientific composition extant. It is in a parchment volume, of about the size of Cooke's History of Music, in the British Museum, is clearly painted and entirely legible. A few years ago the Curator allowed me to take it into a private room and examine it minutely. The mystery regarding this is-Who composed it? And when? The best antiquarians consider the style of the lettering, the English and the Latin words, the ornamentation, all point to the thirteenth century for its origin. Did John of Fornsete write it in the monastery in Reading, in 1215? One can only say to this-"Not proven." And it also remains a mystery that England should have been so far in advance of all other nations in the 13th century. To this mystery may be added the vague figure of an English composer who seems to have been the best of his time, John Dunstable, and the fact that the origin of Counterpoint is ascribed to England by the oldest Musical Dictionary extant-"Johannes Tinctoris, Terminorum Musicae Diffinitorium," written not

later than 1477. There are other mysteries connected with ancient canons besides that spoken of above. The composers were generally monks, and their monastic duties left them plenty of spare time which they were glad to employ in the making of musical puzzles of great complexity. Most of these were canons skilfully concealed. give an example of a Canone per recte et retro, made from an exercise by Richter.

> Je restron

This looks like an ordinary bit of tune, but if the reader will imagine it in the G clef, with the signature of one sharp, and play it from beginning to end with the right hand, and from end to beginning with the left hand, simultaneously, he will find it a two-part composition, and if he will write it out he will find that it is exactly the same from beginning to end or from end to beginning.

This is a comparatively easy example. Imagine, however, the old puzzle canons in which any voice could be read in any of seven or eight different clefs, either

Among all the various musical topics that have been ish holiday, and is called "Kol Nidrei." I have direct or backwards, or upside-down forwards or backother, and it will be seen that the possible combinations went to the millions. Small wonder that there are some puzzle canons in libraries in Italy, which have never been solved, and, in these days, when our time is precious, probably never will be.

There are plenty of mysteries connected with the development of our notation, a process which extended over many centuries. We do not know who first drew an F-line through the old neumes of indefinite pitch, a proceeding which was the beginning of our staff. The establishment of the sharp, the division of music into measures, the invention of length-notes, are all ascribed to different inventors and still disputed about

The "Good Old Days"

Among the various changes of music one thing stands forth clearly. Composers always looked backwards for the zenith of Art, and regarded the present with pessimism. Just as we to-day look back longingly to the "classical period," so Henry of Veldig, in the 12th century looked upon the preceding centuries as superior in Music and Poetry; and Rameau, in 1722 , exclaimed that all the combinations possible in Music had been employed, that nothing new could be invented in Art, that it was moribund and could thenceforward only repeat itself. In contrast with such an opinion one may place the prediction of Busoni ("New Aesthetics of Music") that we have as yet only touched the fringe of the possibilities of Musical Composition; that new scales, smaller intervals, unheard-of rhythms, may immeasurably increase the tonal material of the coming centuries. This most important of all musical mysteries must, however, be left to the future to unravel.

One of the strangest of the tributes to music of the past was made by Jean de Muris, about 1350, who whips himself into a fury about the state of Music in his time. He says-

"But alas! in these our days, some do strive to gloss over the lack of skill with silly sayings. This, cry they, is the new method of discanting. Howbeit they grievously thereby offend both the hearing and the understanding of such as be skilled to judge of their defects; for where we look for delight they induce sad-. . O! if the good old masters of former time did hear such discanters what would they say or

And so good Master Jean De Muris scolds on to the extent of two pages of rather doubtful Latin. But to praise "the Good Old Times" is but human. I suppose that the only ones who did not do it were Adam and Eve, and perhaps even they did, in their later years.

One more mystery of English Music in these early days may be here mentioned. In the 13th century the theorists made a great deal of fuss about Consonance and Dissonance, but had very vague rules about them. The empty fifth was a consonance, so was the fourth, but the most melodious progression of all, a succession of thirds, was held to be dissonant. Yet in the Bodlein Library, in Oxford, England, there is a manuscript which contains some of the progressions most boldly used for that epoch. Who this mysterious Wagner of the 13th century was may never be discovered. I append his composition-







Among the mysteries of music one may place the romance of Lost Compositions. There are more of them than the average reader imagines. Many of the works of Palestrina are lost because of the unfilial conduct of his sole surviving son, who took no care of his father's manuscripts and made no effort to publish

There is one other mystery connected with Palestrina, which, so far as I know, has never been touched upon in the pages of musical history. Was Palestrina one of the founders of Oratorio? Although the question has never been raised I think that there is some evidence in the affirmative. The recognized founder of this school was St. Philip Neri, who used, on Friday evenings, to give Biblical representations accompanied by music, in the oratory of his church-whence came the name "Oratorio." But St. Philip Neri was the intimate friend of Palestrina, and nothing would have been more natural than that he would have asked the aid of his great musical friend. It would be natural also for Palestrina to have worked at this new school without claiming any credit, for he was one of the most modest of men, who wrote many of his works solely "for the Glory of God," and it is not at all unlikely that he worked thus anonymously in this sacred field.

Many of Bach's compositions have been lost in a manner similar to that ascribed to Palestrina's son, But Bach had several sons who survived him, and one of them, Philipp Emanuel Bach, took the most precise care of such of his father's manuscripts as came into his hands. He catalogued them, he published some, and he gave nearly all to museums and institutes which have preserved them. But Wilhelm Friedemann Bach did the opposite of this. He was improvident and thriftless, and he lost and dissipated such part of his father's works as came into his heritage.

It may be well to remind the reader that comparatively few of Bach's works were published during his own lifetime. Even the "Well-tempered Clavichord" (both volumes, 1722 and 1742) were not published until long after Bach's death. Probably the first printed edition was published in London. If one desired the work while Bach was alive, it was customary to write to him for a copy, and he or one of his sons would sell the applicant a manuscript copy. I append the titlepage of one of these copies, in the handwriting of the master himself.

Jusqual XXIV Praludia 1" fine 91.
3m Justen. 20 fine 91.
aut
alle 12: Ster int mole Com. nout (Parer Joh. Peb. Bach Dir. Migh; Cigfig

Among the most important lost compositions is the manuscript (it was never printed) of the very first street that had a name easier to spell!

opera, "Dafne," (1594). This work by Peri and Caccini (Rinceini and others of the Camerati may have had a hand in it) is greatly praised in many contemporary writings and it must have made a great success on its first performance, but it has disappeared completely. Possibly a copy may yet be discovered in some private Italian library. Oddly enough the first German opera, by Heinrich Schuetz, which was founded on this same subject and bore the same title, has also disappeared.

One can add the lost chest of Verdi's legacy, (destroyed at his command) and the chest of Rubinstein's works which was seized by the Russian police and never re-discovered, to the list of lost works. Of these two one would much prefer to recover the Verdi one.

Of Schubert's compositions undoubtedly some important ones have been lost. When one bears in mind the narrow escape which the C major symphony and the "Unfinished Symphony" had from obliteration, one cannot doubt that there have been other of his masterpieces which have been less fortunate. There are some indications that there was another large symphony composed by him, and portions of operas are known to have existed that have now disappeared.

National Anthems

National music is brimful of mysteries. The best and most singable national anthem in existence is "God Save the King," which has been appropriated many times by many different nations. It was used as a patriotic song in at least three guises by our own colonies during the Revolution; it is a German national hymn; Danish and Swiss also; it is the most popular national tune in existence. But who wrote it? In spite of many reams of good white paper spoiled in commenting on this subject, and in spite of the "Henry Carey" printed on many an edition of "America," the problem has not yet been solved.

"Yankee Doodle" is in similar case. One must not trust the cock-sure origins which are ascribed to it by "A Hungarian folk-song," said different writers. Kossuth: "A Dutch Harvest-song" said a bold, bad journalist; and one might quote many other careless statements in the matter of the origin of the tune, finally, however, coming to the only true answer-"We don't know!

Mozart's Mysterious Visitor

One important work in the sacred repertoire was for a long time a very great mystery and still remains mysterious in some of its portions. I mean Mozart's "Re-

It is unnecessary to repeat here the story of its origin save in its outline. A mysterious man in black ordered it; Mozart became superstitious, thought that he was poisoned and that the requiem was for himself, and that the man in black was a celestial messenger. Some cheap writers have made a ghost story out of this, but it was only an attempt of Count Walsegg to steal the work and palm it off as his own, The critics at one discredited his subsequent claim. But who had written it? For a long time this remained a mystery. Good critics claimed that it certainly was not Mozart since it was quite out of his style. But

this change in character. Finally the discovery of the parts of the manuscript in his own handwriting settled part of the mystery,-but not all.

The work was incomplete at Mozart's death and he directed his pupil Süssmayer to linish it, giving some suggestions for the work. It remains doubtful, in some numbers, as to what is Mozart and what is Süssmayer. The Kyrie and the finale are undoubtedly Mozart, although not at his best. The "Tuba Mirum" is doubtful. The "Hostias" I think belongs to Süssmayer, and the "Sanctus" has been claimed by him. Altogether the work (an over-rated one) presents some points of mystery that will probably never be cleared up any more than the question of who wrote Mozart's (?) 12th

Mysteries Multiplied

The subject of musical mysteries might be pursued much further. What was the inspiration of Beethoven's "Moonlight Sonata"? Which are the stolen melodies in Handel's oratorios?. What Croatian melody was the original of Haydn's Austrian hymn, now sung as "Deutschland über Alles" or possibly "Deutschland über Allies"? Which of Mendelssolm's works were really composed by his sister Fanny? And to me many of Schoenberg's and Stravinski's works are musical

I may properly end this article with an account of how a modern composition accidentaly became a comical mystery. The story was told to me by Harold Bauer, and deserves perpetuation in musical history.

A Hoax and Its Sequel

A few years ago, before a certain Art Exhibition in Paris, an article appeared in one of the Art Journals calling attention to a very modern painting by a new artist named Boronali which was to be on view there. It was entitled "Sunset," but the journal explained that the artist did not wish it to be viewed as a picture of sunset, but rather as an impression of the emotions caused by such a scene.

Great was the diversity of opinion over this modern painting. Some found in it a veritable soul-picture. Then there came the terrible explanation. Some artstudents (how Murger would have delighted in them!) had tied a donkey with the rear end towards a blank canvas, dipped his tail in bright colors, held some apples just out of his reach, and the frenzied swishing of his tail had produced the painting. They also called attention to the fact that the painter's name was "Boronali," while the donkey in Lafontaine's fable was named "Aliboron."

Now for the musical sequel. At a concert a time after a piano sketch by a new composer named Kodaly was given. It was very modern, and therefore very vague. The audience was on the alert for at other trick. They remembered Boronali; Kodaly lore a family resemblance to the name. "Coda" mean . and they drew their own inferences Wild shouts of laughter accompanied the work. Mr. Bauer himself was at first deceived, but he told me that M. Rayel, who sat beside him, was impressed with the work. It proved to be a genuine and earnest com position of one of the moderns, which a suspicious audience had turned into a mysterious attempt at trickery. his decuing himself under the shadow of death caused an unexpected lesson in musical criticism.

How to Help Your Pupil Remember Your Corrections

TEACHERS often mark up a pupil's music with black or blue pencil marks, each one designed to call atten-tion to some error to be avoided, and fail to see evidence at the next lesson that the marks have accomplished anything.

One reason for this is, that if the marks are numerous a pupil of ordinary mentality simply caunot remember what all the marks were for-in some cases, has never understood

A certain carnest teacher recently devised an ingenious system of mnemonic signs for this purpose. This was well meant, and showed a proper insight into the cause of the difficulty, but like most mnemonic systems was not practical because itself too difficult to rememher, and too cumbrous. It reminds one of the case of the policeman who had to enter in his report, that a horse had fallen dead on Kosciuszko Street, but feeling weak in his spelling, obtained help-not in spelling, but in dragging the horse just around the corner, into a

Joking aside, however, there is a way by which marks for the pupil may be surely understood and remembered. The secret is simple; make him tell you what each mark means. What you tell the pupil, he may remember, but probably will not: what you can succeed in getting him to tell you, he is almost sure to remem

Suppose in the playing of a piece, the pupil has forgotten to observe an accidental, and you have corrected him, at the same time marking the place lightly with pencil. Not at that very moment, but before the lesson is over, point to the mark and ask the pupil what that was for. If he answers correctly, you may pass on, but if not, explain it over again, and for a time pass on to other points, a few minutes later returning to the place and asking the same question. Continue this process until you get a satisfactory answer.

This is really teaching, which is quite a different thing from merely telling.

The Value of Versatility in Teaching

By DR. THOMAS TAPPER

WHAT is teaching? What, in its essential simplicity, is this art so fa-

miliar to us all as our daily activity? Does it demand that teacher and pupil shall travel the Road to Arcady together with eyes fixed upon the feeble motion of their plodding feet? Or does it inspire the elder to speak unto the younger the words of life, saying: 'Lift thine eyes!' for this Arcady through which we journey is a delectable land, and the soul must be tinged with its beauty while the day is yet

There are great teachers.

There are men and women who by their keen perception and skill reach that Something in the pupil which we may be permitted to call the Inner Self.

These teachers regard that Inner Self as the supreme, eternal fact. They recognize that the problems of the day are not met by the physical man, but by the striving, struggling, seeking, searching, soaring entity that makes for freedom; for the freedom which comes from an increase of understanding of this magical thing or quality in us called Life.

Let us now imagine ourselves in the presence of a music teacher who conceives his art to be that of the liberator of the thing we have called the Inner Self. And let us further assume that he (the teacher) works with and for the Inner Self of the pupil as the eternal and enduring reality.

Here, I take it, is the beginning of Versatility in Teaching. Here is the necessary basis of it all; namely, the perception that we are not to train the bony framework covered with flesh, but that we are to call into the Indweller of that wonderfully contrived Physical House called the Body.

What does the real music teacher desire to secure for that Indweller as most beneficent and essential?

The answer to this must be: He seeks to give it greater freedom through the perception of truth expressed in and through music. He is then to make the pupil a perceiver; to give him a perceiving technic which shall manifest through music because that is the main stream of the pupil's power.

Oh, you Five-finger Exercise Teachers of the young! Of the young with dirty hands, with slow minds and vacuous countenances! Do not throw up your hands and exclaim: This isn't it! For this is it, so fully and so completely, that once you know the truth about the poverty of the Indweller, these very symbols of dirty hands, and slow minds, and vacuous countenances become a call to you to look upon them in understanding; a call to seek and find what dwells within the Little Houses of flesh and bone called Children; and to bless each according to its needs.

The Master Teacher Avoids Negatives

As we watch the master music teacher what do we perceive to be his method of work?

To begin with, he does not deal in negatives. His art is to knock on the outer portal of a personality that he may awaken the Indweller, that he may speak to it, reason with it, appeal to it. He knows that this is the first step in teaching. And just as he would not harangue before an empty house so he will not harangue before a house whose inmate is dead to the

First, then, he will gently bring it to consciousness. To do this successfully he must employ every possible device; searching all the while for that order of appeal and suggestion which means most to the pupil. A schoolboy, once asked by his mother how he liked the new teacher, said:

"She is the finest I ever had." "And why do you think she is the finest?" asked the

"Because," the boy replied, "she will explain a thing two ways to a fellow and not get mad."

Blessings on that boy, for he discovered for us the whole secret of the teacher's versatile art.

THE TEACHER MUST BE VERSATILE ENOUGH TO EXPLAIN A THING TWO WAYS AND STILL BE SERENE AND RESOURCEFUL. And the reason?

Because that which the teacher seeks to awaken is nothing less than what dear old Epictetus was fond of calling a little bit of God tucked away in the body.

Let us visit from teacher to teacher and note their individual ways.

Of modern music teachers perhaps no one, in his comment and conversation, roamed and ranged over a vaster world of suggestion than the late Theodor Leschetizky. By allusion, mimicry, anecdote, example, he revealed within himself a world of infinite variety and richness, whose materials he was constantly employing in the effort to discover the world within

"Oh," he said to a young man one day, "go back to America! Do not play the piano like that. Go home and peddle sunshine! Peddle Sunshine! And he looked at him as if to say: "If you would only understand that by means of the piano you could supply the heart of all the world with sunshine!" "Why make it so hard for these young artists?" !

asked him once after a class.

"Hard!" he exclaimed. "How can I ever begin to make it as hard for them as the public and the critics will make it in Vienna, Berlin, Paris and New York? How are they to be prepared for that ordeal? They must not go upon the concert stage as innocent lambs the slaughter. They must step forth empowered to do the work of the artist. That power must be disovered and raised up in them HERE IN THIS ROOM, by me; or by someone else who also tries to peer into their future and to see what is to be demanded of them."

(Note that Leschetizky did not say anything about power being put into them, but "discovered and raised Charactericae an acatericae acate



First and the treatment of the treatment entertainment and THOMAS TAPPER.

A famous English schoolmaster visited a room one day in charge of a young teacher. He found a rather overgrown boy in tears over his Greek.

"Do you know," he said to the boy, "that when I began Greek I felt lonely. I felt that the whole lovely world had slipped away from me and that I was alone in a world of Greek that I could not understand. And what do you think," he said, his eyes shining into the tear-dimmed eyes of the grieving boy, "I felt just like Robinson Crusoe-wrecked and alone! But," he went on, "what a fine adventure Robinson Crusoe had on that Island! So I said to myself, I'll go in for a fine adventure in Greek!"

"Thank you," said the boy, "for understanding mc.

Albrechtsberger and Beethoven

I take it that J. G. Albrechtsberger was a gentleman of little imagination despite the fact that he composed two hundred and sixty-one pieces of music. Therefore he could not be versatile in teaching. For a time, you remember, he had a pupil named Ludwig van Beethoven, in whom he saw so little that he advised others to have nothing to do with him, "for," he said, "he has learned nothing; and he never will do anything in decent style."

Not for a single moment did that smug gentleman ever picture to himself the House and the Indweller. Never once did he strive to reach into the mystery called Beethoven. He was then, and he forever remained, a peddler of information. There are thousands like him to-day who spend their lives in passing packages of stones to hands groping in the dark, to hands that implore food for their soul-hunger.

Then there was Haydn who had already encountered this same Beethoven. One can feel in the youth from Bonn that lordly defiance of his, even in these early years; while he was seeking his way into a clearer understanding of himself. We can see him going humbly to Haydn with his book of exercises and getting nothing but scanty corrections. Heavens above, why didn't Haydn open his eyes and look within that shaggy-headed, sombre-visaged youth and see the glory that was shining there! And so, one day when Beethoven showed his exercise book to Schenk, they discovered together that Haydn had not half corrected it

Versatile?

Yes, as versatile as the Cardiff Giant and if I remember aright, that Vaudeville attraction was made of

A distinguished piano teacher here in New York had a talented pupil of whom, in the beginning, he had great expectations. The teacher was neither a Haydn nor an Albrechtsberger, so he began to train the young man thoroughly. Things, however, did not develop quite to his expectations, and one day after a perfunctory lesson he said to the pupil: "Don't come again. No," he continued, "do not ask why. Take a month and think it over. Paderewski plays next week, go and hear him. Then think it all over again."

So the youth went off, on a month's forced leave of absence. Perhaps it was the hardest test that could be given him. However, he came back at the appointed time bearing the marks of having thought it out.

"Well," said the teacher, "what is the verdict?" "It is this," said the boy, "I am going to get out of my talent all that is in it."

"And how did you happen to arrive at that conclusion?" the teacher asked.

In reply the boy related this experience: "I went with my father this morning to the factory. One of the men had not been doing very good work on the road and father called him in to talk it over. Even I was ashamed to hear that salesman excuse himself for what he had not done. Finally, father said to him, 'My friend, you have salesman qualities, splendid qualities; you have a good field; you work for a good company;

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"'Do you know why?' "No sir,' the salesman said, 'I do not.'

"'Well, I do,' said my father. 'Your trouble is this: YOU HAVE NEVER SOLD YOURSELF THE IDEA OF BEING A FIRST-CLASS SALESMAN. BEFORE YOU CAN EVER WIN YOU MUST THINK OUT ALL THAT IS IMPLIED IN A SALESMAN'S WORK, LEARN WHO THE GREATEST SALESMEN IN THE WORLD ARE. IDEALIZE THEIR WORK AS A CONCRETE AIM FOR YOURSELF, AND THEN GO AFTER THAT

"When the salesman left the office, father said to me: 'You are going to see your teacher to-morrow, I

"'No,' I said, 'I am going to see him to-day.' "All at once, like a tlash, I sold myself the idea of becoming a musician. So here I am! Give me some-

I heard a pupil one day play for a world-famous piano teacher, a Theme and Variations by Rameau. The teacher heard it through, not irritably, but certainly not happily. When the pupil

had finished the teacher picked up from a table a water glass, filled it from the pitcher, put his foot on a chair, passed the water glass under his bent leg and, stooping down, attempted to drink. Then, without changing his position, he

said to the pupil: "Can you imagine a man really thirsty for a glass of water attempting to get it in this way?" "No," said the pupil, "I cannot."

"And yet," said the teacher, straightening up, "that is precisely how you take hold of this music. Be a thirsty man, moving happily, pleasurably, and with the fine anticipation of one who loves to satisfy the appetite for cooling water. Never fail to move directly upon the thing you are about to do. And never be an acrobat. Be a straightforward gentleman, an artist, a poet, a pleader, an orator, a reformer. Be whatever the music message demands. But never be an acrobat."

No one could witness a finer piece of pedagogy in action.

Twelve Important Points

And so I conclude about Versatility in Teaching.

1. It must be based on a comprehension of St. Paul's statement, which says, in substance: Know ye not that the Body is the temple of the Spirit. This is the beginning and it is absolutely indispen-

2. The faculty may be described as one which finds and applies just the right means to reach the pupil; to make him perceive himself clearly in action. A young girl once played Schumann's Bitte, from Opus I5, to a teacher who listened nervously. When she had finished

as if you were hungry for something good for your them as you would money for they are the wealth of it on divers minor points?" soul not merely good for your stomach.'

3. Therefore, illustration, comparison, suggestion are necessary. And often these should spring from fields foreign to music rather than from music itself. Nothing is more suggestive and valuable to the teacher than familiarity with Science, let it be whatever branch it may, for here are exactness, poetry and suggestion of

4. The teacher must learn by repeated experiment just what avenue of approach is the most favorable and potent for each individual pupil. A sizer is indispensable for sorting grape-fruit but it is not ideal for hu-

man beings. 5. The teacher should cultivate the faculty of observing workers and teachers in other lines. He should read and study, not omitting his own experiences.

6. According to the demands of the individual pupil one may present the illustration or suggestion in the form of encouragement, of reproof, or of sarcasm.

THE OBJECT IS TO AWAKEN THE INDWEL-LER, IT IS NOT MERELY TO MAKE HIM

and you have liberty of action. And yet you don't get YAWN, BUT TO BRING HIM TO FULL CON-

7. Some teachers help the pupil too much and too anxiously. Confucius once said: "If a subject has four corners and I reveal one of them to the pupil and he fails to discover the other three, I do not continue to teach him." I have always wondered, if reports be true, whether Liszt did not cry out "Bravo" too often to new pupils and to visiting pianists.

8. Great teachers use the law of association to the fullest extent. I once had a Latin teacher who conducted us through the Gallic War. He reminds me now of Boyer of whom Charles Lamb speaks. At the rst recitation he read the opening chapter of the First Book so wonderfully that it made us love Latin on the spot. Then he began: "GALLIA EST DIVISA." What else, he demanded of us, is divided? And so we spent the hour dividing all the things of our world: Pecunia, America, Pomum, Fructus, Casa, Hortus, and so on. At every turn in the Latin road he made us wander the universe over, testing the strength he developed in

9. It is desirable to store up every fact, suggestion



THE LONGEVITY OF THE MINUET.

From the time of Luly, Bach and Handel to that of Paderewski minutes have been written by practically all of the great masters. The word their stort, despite the statelines of the dance luclif, and from his her title was evidently derived. An excellent type of minute is the famous one from Moant's relative to the statelines of the dance luclif, and from his her title was evidently derived. An excellent type of minute is the famous one from Moant's The most remarkable hings about this form; is its longerity. It was first introduced in the symphony by Haydin, it is said, its grace, combined with dignity, in tamport to the symphony. While practically, all of the other dances of the ancient autie have become obsolete the minute still survives. Haydn and Mozart were particularly found of the minute.

Bitte? Please! Is it molasses you want? Play it and illustration that may be of value some day. Save work on a sufficiently broad scale; or am I squandering your profession.

10 And most valuable of all learn to see in the pupil not yourself but to see his own future in his present. Remember what Kalkbrenner suggested to Chopin, already the composer of the two Concertos and the Etudes Opus 10; that he (Chopin) bind himself to Kalkbrenner for a term of three years as a sort of apprentice pupil. Think of that hollow-pated Kalkbrenner standing in the perfumed hall of genius and still smelling with delight the grime on his own hands.

11. And the greatest talent of the versatile teacher? Is to tell the Indweller forcefully and kindly, once you have awakened him, that the great stream of active life for him is not music, Sometimes we know it is not, and still we keep on giving lessons to one who should be doing something else. Why do we do it? Are we afraid of losing a pupil? And if so, why are we afraid? What has fear to do with us? Can we live only by

12. And finally, we revert to the question of the open-

ing paragraph: What in its essential simplicity is music teaching? Perhaps in reply we may say this; (a) It is giving to a human being the help and the

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direction he most needs for the awakening, development and application of his ability. (b) It is the art and science of helping another traveler on the Road to Arcady to make his way in con-

(c) It is establishing a human being as a working entity in life at a point as near one hundred per cent. for the individual as is possible.

(d) It is remembering that the great tragedy of life is found in those who have never become fully awakened, never thoroughly trained; who limp along the road of Eternity using ten per cent, of their total power instead of a hundred because no one has ever thought it worth while, or knew how, to arouse, develop and direct the other ninety per cent.

Seek Clearness of Musical Outline By C. P. Laister

THERE is a certain fault in which many players are

wont to indulge: It is the sacrificing of sharp, clear-cut outline, in favor of accuracy of detail. Such pianists will spend hours in perfecting the "coloring" of this little passage, or the unusual fungering of that. In so doing they quite lose sight of the true framework on which the whole is constructed. Let us consider, for a moment, any composition of merit. There must be a definite idea, an underlying theme, threading its way through the various movements, and the changing haronies, otherwise, the work will be without shape and cohesion.

It is the power to grasp, understand and interpret this fundamental idea that is the making of all great players. Could you intelligently recite a poem, the subject of which you did not understand? No, because you would not know what was in the author's mind when he wrote the poem. You would be ignorant of his intentions, and of the points he wished to emphasize. Neither can you correctly render a piece of music until you have searched beneath the crotchets and quavers for the spirit by which the entirety is animated.

In the simpler forms of music, the socalled "Popular" style, this spirit is easily found-is, indeed, too plain to be missed. in most cases. But, the nearer we approach to the Masters, the more intricately blended with the surrounding harmonies and melodies do we find it.

The best remedy for the fault before mentioned is a careful study of Bach's works. They will teach you to look at the length and breadth of a composition; to view it as a whole. A complete mastery of Mendelssohn's Songs Without Words is a good step in the right direction. It was the clarity of outline revealed in those little pieces which made them so famous. Say to yourself, while study-

ing, "Am .I giving my attention to this

Do You Know This Minuet?

THE little Minuet printed here is one of the curiositics of musical literature. We wonder how many readers of THE ETUDE know or can discover just why it is counted curious, and who is the composer? We will print the names of the first ten who send

in the correct answers. (Address "Research Editor," care of THE ETUDE,

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How to Get Artistic Effects in Touch Staccato, Legato and Marcato

An Analysis

By LOUIS ARTHUR RUSSELL

Detached Tones

in rotation, or by the close (not overlapping) connec-

tion of tones in rotation by the use of the pedal con-

trolling the "hum" of the vibrating wire, we have the

Legato or connected quality). Of the two normal

qualities of pianoforte tone the percussive is the

nearest to the instrument's "nature," the sustained hum,

being a resultant and the less positive tone character;

vet, a mark of a player's art, is his power to reduce

the percussive quality of tone to a minimum reserving

this character of tone for special emphatic movements.

The sustained, connected quality of tone is sought by

all as the artistic quality, and even in the various

grades of emphasis for rhythmic articulation and ex-

pressional impulse, the artist is ever seeking as far as

is possible and compatible with the expressional con-

tent of the passage, to avoid or conceal the harsher percussive effect of the pianoforte tone. The Legato

is the connecting characteristic of tones in rotation and

strictly speaking has nothing to do with the thought

of more or less of the percussive element, for indeed,

the tones in rotation may be perfectly connected though

each tone is of a harsh percussive nature. Therefore a

Legato passage may be either loud or soft in all grades

of force, yet with the most forceful passages, the

artist, knowing the limitations of his instrument,

never exceeds the power of stroke which will produce

the desired "loudness," without forcing the wire and

inducing the noise of percussion, for this noise is a

So, to fully understand the artistic distinctions in

tone character, we must realize the true nature and

the limitations of these two general tonal varieties and

also know the accepted meaning of the terminology of

While all detached (single) tones, of whatsoever

duration, are Staccato, yet by common consent we

have come to understand the term Staccato to mean a

tone of percussive nature without measurable duration.

tremely Staccato), demi or half Staccato, mild Staccato,

etc. really do not define the tone character clearly, for

in fact all Staccato tones are without measurable

duration and while some may find satisfaction in the

thought of a Staccato and a half Staccato, or a

Staccato and a Staccatissimo, yet as a matter of fact

in final analysis all Staccati are of the same original

nature, a percussive tone of instantaneous stroke and

release without measurable duration, the various

grades of Staccati being a difference in force, and all

efforts to make a half or extreme Staccato through

less or more of duration is an angular and inartistic

My conclusions are therefore, that although we have

long believed that degrees of Staccato were determined

by the duration of the tone, yet the determining ele-

ment is degree of force and all attempts to extend the

duration of a Staccato tone lead us away from the

true Staccato effect, which in all degrees of force

manner of playing.

The various terms Staccato, Staccatissimo (ex-

distraction, destroying the beauty of the tone.

To realize the artistic effects of "touch" in pianoforte playing, one should know somewhat of the me-A stroke of a pianoforte key produces a single tone chanical principle of the pianoforte and the characterwhich if not in any way connected with another tone is called detached or "staccato" (the word staccato istics of the "tone" of the instrument. The key is a means detached or separate). Detached tones are of lever acting upon a "Jack" which trips the "hammertwo general varieties. 1st, Short, a percussive tone shank" and thus "throws" the hammer against the wire, causing it (the wire) to vibrate. The "keywithout measurable duration. 2d. Sustained, a single tone prolonged by the freedom of the wire (upheld lever" at another part of its surface raises a wire rod damper). All sustaining of tone at the pianoforte is which rests upon it and thus lifts a felt "damper" from due to the continued opening or freedom of the wire the wire upon which it rests. Both of these mechanical by raising of the damper. actions accompany or are the results of the pressure of the key by the finger at the keyboard surface, and Normal Pianoforte Tone Quality finally, the hammer at once, instantly following the When tones are connected by immediate contact striking of the wire, drops back to or near its resting (i. e., by synchronous stroke and release of two keys place and the damper held off of the wire by the

machinery should be seen and understood by the pianist who pretends to have mental control over his Mechanical Facts

pressure of the key lever by the finger, returns to its

resting place upon the release of the key pressure, thus

opening the string for future use. All of this simple

With these mechanical facts known, it will readily be seen that: After the hammer has been thrown to the wire and rebounded to its resting place, further pressure of finger on the key surface will have no effect on the wire or the quality of the tone elicited from it, unless the hammer he again "tripped" and thrown against the wire by the finger; and, second, that: The prolonging of the tone depends upon the continuance of finger pressure upon the key lever, the release of which allows the damper to drop back to its resting place on the wire, muffling, damping or "cutting off" the wire's vibration,

So, briefly re-stated, the stroke or pressure of the key causes both the hammer to strike the wire and produce tone and at the same time raise the damper from the wire to allow its full vibration regardless of further key pressure. While the hammer drops instantly back to place after the wire has been struck, the damper does not drop back upon the wire until the key is released from the pressure of the finger.

The striking of the wire is therefore an instantly completed act, while the sustaining of the tone is extended at the will of the player, within the limits of the vanishing nature of the vibration of a wire held in tension and "struck" by another object. The quality of the tone elicited is varied by the manner of key stroke.

What the lifting of a single damper by the key lever does to a wire, or a group of wires in unison, the "Damper Pedal" does to all of the wires in sympathy with the wire set in vibration. The single key acts upon a single damper and opens a single wire or a unison group, the damper pedal opens the entire lyre of wires and all wires struck or in sympathy with wires struck are allowed their full vibration duration.

This very incompletely states the mechanical elements of tone production and sustaining at the pianoforte. The study of the laws of acoustics applied to the pianoforte and also the principles of the action of the pianoforte pedal will discover the fuller facts of the matter. See The Spirit and Technic of the Pedal by the author of this essay.

There are two general characters of tone which we may call pianoforte qualities. First, Percussive (or harp-like); Second, Sustained (or organ-like). The Percussive quality varies with the instrument and with the manner of touch or stroke; the sustained quality (the "hum" of the piano) varies with the instrument and is controlled by the dampers at the manual key or the pedal.

see the sharp dash (Staccatissimo symbol) used in pianissimo or piano passages by the masters of composition and I am convinced that the real virtuosi never attempt to sustain in any degree, a tone marked Staccato, whether marked with a dot or a dash, except the symbol be modified by another symbol or word (see Marcato).

Portamento, Non-Legato, Etc. All attempts to define touch varieties by numerical

or fractional terms result in a relentless angularity entirely apart from the real artistic nature of this item in piano playing, and as far apart from the habits of the master interpreters of pianoforte music, hence the classifying of touches as Non-Legato, Marcato, Portamento, etc., defining them as fractions (1/4, 1/2, etc.) of the length of the written note, falls far short of true terminology and leads away from the better thoughts of interpretation. The great variety of artistic touch processes results from the combined use of the pure piano stroke (Percussive) and the sustaining influences of the pedal. Any manner of playing which detaches tones in rotation, is, strictly speaking, non-legato, therefore all grades of Staccato are in fact non- (not) legato. Portamento (to carry) has a distinct meaning in vocal music, but in pianoforte music it is but a Legato. Any audible overlapping of tones is intolerable to the keen musical ear, and further than this, the carrying of one tone into another in singing is impossible for the vocalist.

There are but two Portamento proceses possible without offence to the ear. First, in vocal music the carrying of the vowel over from one tone to the next, with a perfect tonal "legato" as



This delivery marks the anticipation of the second tone during the time of the first note. Second: The only possible Portamento for the pianoforte or other instrument is through this process of anticipation or by a sort of syncopation, by retarding the entrance of the second tone, thus:



A most objectionable process (the second tone must enter upon the strict time of the second note.)

The possible manner of carrying one tone into another is by misuse of the pedal, running one tone into the other. This is of course an intolerable effect except for special non-beautiful expressional moments.

The Marcato

The true Marcato touch is a combination of the mild percussive tone with the pedal sustained tone.

All artists in pianoforte playing have under control a perfect Legato without aid of the pedal, but the pedal Legato is a legitimate touch and the only means through which we can obtain "connected" effects with the Staccato impulse.

The signs *** or ... indicate the Staccato or Percussive tone combined with the sustained tone, By the stroke of keys in rotation, it is impossible to both connect and separate the tones as this dupley symbol indicates, we therefore have to add the pedal influence to the stroke of the key, and therefore we should be of quick percussive character. We never have a Pedal Legato indented or marked by the percussive stroke of the wire by the hammer, a true Marcato-legalo or marked Legato. This quality is often misnamed Non-Legato or Portamento.

The pure finger stroke or pressure stroke touch will not do for this touch, which requires the bounding hand and arm action at the key surface.

When we have come to understand that all primal qualities of pianoforte tone depend upon the manner of "tripping" the hammer and throwing it to the wire; and the further fact that there should be no halfway or sluggish "trip" of the hammer; that regardless of the delicacy of touch, the lightness of power, the speed of the passage, the emotional content of the phrase, the rhythmic or expressional emphasis, the connection or detachment of the tones, or whatever else we may desire to do at the pianoforte, the key surface must move deep enough down to raise the "back-cud" of the key lever and trip the hammer; this striking of the key must be quick (direct) enough and of sufficient force to throw the key to the wire and to strike the wire with power enough to set it in vibration.

At this point the finger on the key has completed its part in the act of tone production, for regardless of how this result has been accomplished, the hammer as it strikes the wire at once (instantaneously) rebounds and drops back to its first place, the slight possibility

of a difference in time occupied in this rebound as between a pianissimo and a fortissimo stroke is not measurable nor even appreciable; in both cases, where the instrument is properly constructed the hammer blow and rebound are as a flash and the wire is at once free to vibrate or subject to the control of the damper. The Singing quality, the sustained hum of the wire's vibration is a matter of damper control; whatever happens to the tone after the rebound of the hammer is due to the control of the damper or dampers. Let it not be understood that this physical fact in any way contradicts the other fact, that, while the percussive is always with an instantaneous blow and rebound of the hammer, the quality of the primal tone, including its power, is due in its artistic character to the manner of the "tonch" at the key surface.

Physical Processes of Tone Production

The various means of touch at the key surface is not an item for our present full analysis, though it may with profit be added here that artistic tone production at the pianoforte requires first of all a direct (quick) tripping of the hammer, whatever power of tone may be sought. No "creeping" on to the key, caressing, wiping or pushing of the key or any gradual, hesitating or other sluggish manner of approach to the point of actual tripping of the key, will answer the real purpose of the player, for when the lever has reached the tripping point there must be a direct, quick pressure, else the hammer will not reach the wire with a blow sufficient to set it in vibration.

This (to step aside from our real subject a moment) is a vital thought in the training of the child or any other beginner with light weight and frail fingers, hands and arms; we gain in power of blow in the instant of contact of hammer and wire by quickness of finger or hand action at the key; weak hands and frail fingers can master this action though power of the playing numbers may be very slight.

This "quickness of action" is a vital principle in all artistic playing of the pianoforte and as the child hand has but little weight (another of the fundamental dependences of the pianist in his control of touch varicties), and as the child is also lacking in muscular power, we must give him instruction in directness of touch, that he may soon get a true pianoforte tone, thought it be of very little loudness. Directness and free use of hand and arm weight are the vital agencies contracting the tendency of pianists to produce tone by sheer physical force, directness and freedom leading to artistic control over "color" of tone.

An item worthy of deep thought is the fact that some artists play with an action which does not at all times carry the key down its full distance of "dip" or "fall" and this seeming key-surface touch is sometimes advanced by theorists as a special manner of developing "color." A fact must ever be borne in mind

else the consideration and use of this "touch" manner may prove very harmful, leading to indefinite, uneven passage playing, i. e. the key may in many instruments have a "key dip" deeper than necessary for the tripping of the hammer, and for very rapid passage playing, the trill etc., the short key dip is often all that necessary and the modern tendency coupled with the wonderful developments in the making of pianos have led to the keyboard action which will "repeat" with extreme precision and quickness, but in all cases the key fall must reach the point where it will affect the jack or tripper of the hammer. For the more significant qualities of tone in interpretation, the pianist of deep feeling is never satisfied with this superficial touch, he seeks the full dip of the key and the satisfactory sensation of a resting place on it. Some (too many) develop a fondness for "caressing" the key at this resting point and making of the smooth key surface a place for various gyrations of the hand, as if to coax, cajole, squeeze or wriggle out the tone, all of which exercises in acrobatic art are as useless as they would be in the air, since no action on the key surface avails in playing, after the wire has received its blow and responded with vibrations.

I repeat these facts thus that the matter may be considered from many angles, in the hope that we may



THE STORY OF THE MAGIC FIRE MUSIC.

No more beautiful sevice in the entire Ring of The Nibelino in the Wagner mande dramas may be seen than that of the sleeping probables and the Monte of the State of the State

dismiss some, if not all of the utterly untrue, inconsequent theories regarding keyboard action and the manual energies "playing" upon it.

As it is not the purpose of this analysis to discuss closely the processes of touch variety, I will only add a few thoughts as to the physical (manual) manner of producing pianoforte tone of various colors or tonal

Finger, Hand and Arm Action

The sources of power in pianoforte playing are of muscular pressure at the arm, the contraction reaching through the hands and fingers to the tips at the key surface. This tension (contraction) of the muscles of the arm must be under such control as to allow the complete freedom from "stiffness" of all joints, the shoulder, elbow, wrists and finger joints.

Hand and Arm Weight

The weight of the arm and hand in perfect freedom is sufficient (especially with adult players) to depress the key, for many grades of power in playing and in all grades of power the connecting centers must be kept free for action, notwithstanding the tendency of the arm tensions to stiffen the wrist, finger joints, etc. A basic rule in playing may be stated, that no playing force should be used, which exceeds the limits of freedom of the playing joints.

Finger Power and Weight

The fingers have no dependable playing weight, por any considerable force; their strength and power is of resistance, withstanding without flinch or curl the playing pressure of the muscles of the arm or the mere weight of the arm and hand.

Elemental Playing Impulses

The two prime means of tone production at the keyboard are: First. Pure finger action with quiet hand and arm, the pressure stroke directly at the surface of the key without raising the finger, the muscular impulse being of course in the arm. With this playing action, all classes of detached tones may be produced except rapid skips, in which the elastic arm plays an

THE LEGATO TOUCH is primarily pure finger

Second. "Bounding Touches" in which the active forearm and hand aid the finger action, through the weight of the playing members bounding along the keyboard, marking each key stroke with an elastic action (down and rebound) at close key surface, the finger 'reaching" the active key and "playing" upon it. The hand and arm "float" along the key board surface in perfect freedom of bounding action, the playing finger

takes the action and firmly withstands the pressure as it strikes (presses) the key and reaches through the depth of key fall.

The special impulses of graded power, metrical or expressional accent, are from the arm in either of these means of key stroke (pure finger action or bounding touch). From this delicate fiexible bounding touch through all grades of power, we reach another class of touch, which in the playing of detached tones or forceful tones at the close of a passage calls for an "up-spring" of the hand and arm, All of these means of "touch" should be developed without the pedal that a perfect realization of these processes of touch and their tonal result may be acquired.

Good Taste of Audiences

HAROLD BAUER, the eminent manist, has a very optimistic opinion of the growing good taste and discrimination of American audiences. In a recent interview, given to Musical America, he says

"I like to know the tastes of an audience, and while I would not change my program in a large city, I might for a smaller town. I often enquire what numbers they especially want to hear; and I am frequently surprised at the excellent musical taste and eagerness to learn of the best music, which is found in small places. Sometimes they write: 'Please don't play Beethoven's "Appassionata;" we had that two years ago; give us another sonata.' This may appear somewhat absurd at first thought; as though one could hear the 'Appassionata' too often! On second thought one appreciates their standpoint. They found this Sonata so beautiful that they want to

hear another.

"A rather amusing incident occurred after one of my recitals in which I had played a Beethoven sonata. young man came up to me and asked-How long do you think it would take me to play all of Beethoven's sonatas by hand?' The question arrested my attention. I entered into conversation with the man. His business was to secure advertisements for mercantile concerns. He found it required a great deal of imagination to prepare these in such a way that they would 'hit the bull's eye every time.' So he began to look about for means to cultivate his imagination. Hc went to the art galleries, but did not get much out of pictures. Then he went to the theater in his search for imaginative impetus. Here he was occasionally moved and secured some ideas. He began to read good plays. Shakespeare especially appealed to him. It gave him a 'tingling sensation down his spine' he said. Then came music. He heard fine orchestras and procured a victrola. Here he came to enjoy good music from the records. He became acquainted with some of Beethoven's Sonatas. Such music gave him the same sen sations as a fine Shakespeare play. Thus he thought if the mechanical performance gave him so much pleas ure, he would get much more out of that music if he could play it 'by hand.' Hence his question.'

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Notation Troubles

"1. I am finding trouble with grace notes.





"I was taught to play the grace note by itself, but I see by some editions that the lower note of a choral is played with the grace note. Directions been accustomed. Which is correct?

"I the following example state how we have a constraint of the contract of the contra



"3. Is the following measure correct as regards



Is this h tic or a slur in the following? t is the difference between a tie and a siur, and can they be distinguished?"





1. In my own opinion the manner of rendering grace notes is in a transition stage, and there is considerable confusion regarding it. There are many who hold strictly to the traditions which prevailed in playing them on the predecessors of the piano, upon which grace notes were the only means of producing an accent. Personally I am one of the radicals who does not believe these primitive principles should be applied in their strict interpretation on the modern piano, which has so far outgrown many of them. The subject is too extensive to discuss here. Tradition says you must play the grace note in your first example with the lower note. Written out it would appear as



The reason I do not like this is that it falsifies the melody note, which in this case is G. To the ear it seems to be A. Trying to accent G does not help matters, as it makes a double accent as well as a forced syncopation, which is disconcerting. Play the sequence of notes at b, without the grace notes. Then let the grace notes drop in by accident, as it were, very lightly and with an almost inappreciable amount of time. Piquancy is added to the melody. Play it as at c, in accordance with tradition, and it immediately sounds clumsy, as if fitted with wooden shoes. Furthermore the melody is no longer G, F, E, D, C, but giving the grace notes a false importance makes it seem A, G, F, E. D. Playing as at c gives two accents on each beat, for the accompaniment in the bass must strike exactly on the beat, and the lower notes of the thirds will come with it, and forcing an accent on upper notes after the grace notes makes a second or delayed accent a little off the beat, which does not even produce the effect of syncopation, but merely of misplaced accent. Instead of the passage lightly and airily descending, it seems to come clumsily clumping down the stairs. MacDowell's

teaching of grace notes was the same as this I am presenting, and there are others. In time there will be still more. Your second example is a tie. Ties will be considered in connection with your fourth question.

2. The example in your second question is meaningless so far as the notation is concerned. A measure in 4/4 meter cannot hold so many notes as you have represented. As you have marked them with the trill sign, do you not mean in your question, how many notes to each beat instead of the reverse? This would, of course, depend upon the tempo, but a moderate speed would permit eight 32d notes to the quarter note. The whole note would have four times as many, the half, twice; the eighth, one-half as many; the sixteenth, two notes, and the thirty-second note, none. The time signatures you mention would have no bearing on the relative values of the notes. A quarter note in 6/8 time would have the same number of divisions for the trill in moderate tempo,

3. Your third example is incorrect as to time, and you have copied it inaccurately as well. The whole note in the bass should be a half. In the treble, if the first note is an eighth, the D in the bass should come exactly under the A in the treble. The five following notes would then have to be all 32ds, and marked as a quintuplet. The second group of notes is a quintuplet in 16ths.

4. Again you copied badly, and your example was confusing. I have rewritten it correctly for you, be cause one of your first endcavors in your work should be accuracy. If you are teaching it is very important. With such inaccuracies you would confuse your pupils hadly. In indicating time values the rests are of equal importance with the notes. The two E's are tied. A tie indicates that a given note is a continuation of the one preceding it, which must, of course, be of the same pitch. A slur may indicate the legato playing of notes of differing pitches, although its most usual modern function has come to be that of showing the phrasing. A tie may be necessary when a note is carried from one measure into the next, or may carry a note occupying a portion of a beat into one occupying a full beat, or both notes may occupy incomplete beats. All three instances are indicated in the following example. A tie is easily recognized as it must be placed between notes of the same pitch. It must also run from each note to the next, and cannot be drawn under



From Twenty to Thirty

"1. A young man of twenty, playing second grade pieces fairly well, has thick fingers and poor action. What technic and pieces would you suggest? He is amhitious to become a good pianist. 2. What work is best for a young lady of twenty five who has very stiff ligaments and is a beginner? 3. Also, for a young lady of thirty, who is almost

4. Name suitable material to follow Beyer's Book for a young lady of twenty-two. In what grade are Kunz' Canons't'—J. H.

1. Such fingers are apt to he a puzzle to the young teacher who attempts to teach that fingers should rise high at the knuckle joint. There are some hands and the young man you mention seems to have such hands that do not permit any action upwards at the knuckle joint. I have known some very fine pianists, however, who have struggled against this drawback. The first thing for you to realize is that such fingers must strike downward from the level of the back of the hand. The tips of the fingers must therefore be held about the height of their own thickness above the keys. This will afford sufficient stroke. He will need, however, to concentrate much on his technical exercises, and will need to work for flexibility. If he is in the second grade he ought to be ready for Mastering the Scales and Arpeggios, giving careful attention to the

preliminary exercises. Excellent preparatory exercises for such a pupil may be found in Preparatory Touch and Technic by Shimer. The Standard Graded Course, and the Czerny-Liebling studies will be almost indispensable. For an ambitious student use Sonatinas of Clementi and Kuhlau, and select pieces of a high

2. In this case you must give a good deal of attention to training the muscles. ' The practice of five finger exercises on the table will help loosen the ligaments, and the pupil can more easily fix the attention on the muscle training, not being distracted by trying to play. Presser's First Steps, and the Standard Course will answer all needs for the start, except such supplementary pieces as you may select.

3. This pupil also may take up the work suggested in the answer to the first question.

4. If the work has been well done she will be ready to enter the third book of the Standard Course, and the second book of Czerny-Liebling. The Kunz canons are mostly in the second and third grades. They do not interest the average pupil. The ingenuity of their construction does not appeal to the undeveloped mind, which can be better led by more interesting material. Your older pupils might find them interesting, however.

An Outline

"I use Mason's Touch and Technic, and Mathews" Graded Studies for technical work and phrasing. In addition to this, of course, popular, classical and semi-classical pieces. Do you consider a course like this sufficient for a good musical training, or should other studies, such as Czerny, Loeschorn or Helier be added?"-W. F.

Your fundamental study is excellent. The Mathews series is not intended, however, to be all-embracing. It is more a compendium that shows an outline of necessary kind of work, and by its thorough mastery the progress of the student is shown. It does not contain sufficient material, however, but should be supplemented by such etudes and pieces as best fit the peculiar talent of any given pupil. The Czerny-Liebling Studies cannot be surpassed, for this purpose, and Heller has always been considered indispensable. Loeschorn is held in high favor by many teachers.

With every pupil you should determine the purpose of study. A course of study may need to he modified by this. A student that aims for high musicianship coupled with a desire to enter the profession, should receive different treatment from one who only wishes to use music as an accomplishment. The professional aspirant should take up every sort of study, and should, for future use, be made familiar with various standard etudes. Although this is also the best training to give an earnest amateur student, yet many of them do not desire it, and the attempt of many teachers to force it upon them is not always advisable. The amateur should be urged to do his or her work thoroughly, however, but there are even cases where this will not work, but only result in your losing a pupil. The contention made by many, that they love art and wish to make themselves familiar with its fundamental principles, and be able to practice it in a humble way for their own pleasure, and sometimes that of their more intimate friends, is a thoroughly laudable one. The answer made to this by many teachers that in these days reverses often come with great suddenness, and that every pupil should do his or her work with sufficient thoroughness to be able to fall back on it as a means of livelihood in case of necessity, is also perfectly true, but no teacher can dictate to any pupil what shall be his conduct. Getting ready for future emergency rests entirely with the pupil. Hence amateur study from its own standpoint deserves every encouragement and consideration as regards outline of

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Interpretation Is Not Merely Performance

By D. C. Parker

UNFORTUNATELY the word interpretation has for many people a vague significance. To them it is a term associated with the "higher criticism" of the art, and, as such, fills them with something like awe. But the student of music, however humble, cannot afford to disregard it for the very simple reason that it stands for something extremely valuable. Let me demonstrate

Some enthusiast, let us say, hears a virtuoso play a piece at a concert. It takes his fancy and, without delay he rushes off to procure a copy. Then come hours of assiduous practice. He has got it note-perfect. He knows every phrase, and yet, when he plays it, the impression is different from that produced by the virtuoso. Instinct tells him that this difference does not arise merely from his more or less inferior technique. Probably he does not argue the matter long enough to discover that he is comparing his own performance with another's interpretation.

It is a sad fact, but a true one, that a vast number of people believe that when you have memorized every measure of a piece, when it holds no surprises for you you have got out of it all that is in it. Nothing could be more erroneous. When you have settled every difficult technical problem, when you have decided upon the fingering of every passage, there is a great deal still to be learned. You cannot say that because an actor knows every one in Hamlet he necessarily understands the significance of the play. Similarly, you cannot say that a musician understands a piece of music because he is familiar with every measure of it. Every reader must surely remember performances which he has heard which were technically perfect, but which, nevertheless, were failures,

The explanation of this apparent phenomenon is to be found in the emotional nature of music. After the technical part has been mastered it is necessary to ponder over the emotional side of a piece. At first there seems to be little in this point. In reality almost everything is in it. A player or singer should always remember that he is the channel through which the composer is being made known to his hearers. If the player be dull and unimaginative, Chopin with his poetry, Liszt with his brilliance, Schumann with his depth and tenderness, Grieg with his romantic glamor will all seem dull and unimaginative. What would we say of a conductor who knew his scores but directed orchestra in such a way as to make Beethoven and Wagner cold and uninteresting? And yet, this is what countless performers are doing every day, in their own way, simply from want of a little thought. In the present day we suffer from a surfeit of merely clever There is nothing wrong with the heads of these people, but such musicians lack the qualities of the heart. Music can be handled successfully only if the head and the heart are brought to bear upon it. And herein lies the difficulty of interpretation. To interpret you must cultivate the imagination. A phrase may be written in one way, but a composer cannot write down all that he means. It is quite impossible to express in black and white all that the creator feels when he pens his compositions. Something of what is implied must be brought forth in the interpretation.

This is best illustrated by reference to time. You will find that good artists will caress a tender passage even when there is nothing on the page in the way of direction. But the recognition of the legitimacy of such a proceeding should not cause the student to distort the rhythm or spoil the contour of a melody. For you will also find that good artists take liberties within limits. Were these limits exceeded the progress of the music would be impaired. Temperament must never be permitted to distort the shape of a piece. As regards songs it is essential to pay close attention to the meaning of the words. When the music is the same for several verses, but the mood of each verse is different, it is obvious that the manner of performance must vary in each case. We have arrived at an age when great technical feats are commonplaces of the concert-hall. The fact has blinded us to the other side of the question. Technical accomplishment is by no means to be despised. But it is not everything.

At all times you have to remember that the true musician is also a poet, and that the interpreter must also be something of a poet. Catch the emotion of a piece, penetrate its secret, extract the beauty as the bee extracts honey; look, not once but a hundred times for hidden charms, and you will be surprised what a wealth

of meaning lies in any good composition. Only when you have done this, only when you feel that you understand the composer's mood and intention, will you be able to give an interpretation of his work. It needs to be said that the result more than justifies the trouble. For by this means you will gain the conviction that you know the full significance of what you are playing, and, more important, you will give to your hearers the impression that you have sympathy with and understanding of the writer whose music you have chosen

A Musical Inventory

By T. L. Rickaby

AT regular intervals every merchant "takes stock," or, as the more modern phrase is, "takes an inventory." This means that he thoroughly examines his merchandise to find out just what he has, and what he does not have, with special regard to what he does not have. Similarly, at regular intervals students of music should do the same thing. At the end of the term or season they should endeavor to get a clear idea of what they have that they did not have at the beginning of the term or season, and, above all, try to discover what they do not have that they ought to have. Let them ask themselves a few questions-for example:

"Have I increased my technic? If not, in what particular is it faulty?

"Have I improved my knowledge of harmony? If "Do I know more of musical history and biography

than I did last year?"
"Is my grasp of theory and musical knowledge in

general stronger and clearer? "What have I added to my repertory, and are the

additions of permanent worth?" "Have I spent as much time and thought on my work

might have done?" If these questions can be honestly answered in the affirmative the pupil is to be congratulated. If they must be answered negatively it may be the means of stimulating the delinquent pupil to better things. At any rate, try it once. Do not work blindly by faith or by guess, but look into your musical affairs clearly and thoroughly and see just where you stand.

Home Teaching

By Cora Young Wiles

OUITE often it is a serious mistake for parents to have one of the family try to teach music to another member of the family, unless in a studio with a regular schedule. A mother often hopes to get some return for the money and time spent on her own musical education by passing her knowledge on to her children.

The child does not appreciate the real value of the lessons, because no money is paid for them; so many things interrupt-a caller, a household duty, playmates; the lessons become irregular, being adjusted to family conveniences; the practice lags, the novelty and interest wear off and failure is the result.

Sometimes an older sister attempts to teach her sister or brother Disagreements arguments lack of natience and proper respect on both sides, make it difficult to achieve success,

As an elder sister failing to teach my younger sisters and brother, and as a mother having a like experience, I have sent my own children when possible to the best teachers in a neighboring large city and in my small home town.

In the latter place I once asked a teacher of fine musical culture and teaching ability, how he was succeeding with his children: "Oh! my poor children." with them." They were talented children, five in number. I myself had five, so we exchanged our pupil-children with beneficial results. The children all learning eagerly and well until the families were separated by change of residence

An exchange with a young school teacher of theory lessons for mandolin lessons for my young son was another instance. Several times I sent a child for lessons to some

former pupil of my own. If a mother cannot teach she can use her musical knowledge in creating a musical atmosphere in the

Do You Know?

Do you know that the song, "Annie Laurie," supposed by many to be an ancient folk song, is now just eighty by many to be an ancient role sould, is now just eighty years old? It was written by Lady John Douglas Scott (Alicia Ann Spottiswood), to whom "The Bank of Loch Lomond" is also attributed.

Do you know that one Luigi Tarisio went from house to house in Italy during the early part of the last century as a poor carpenter? On his rounds he picked up what the peasants thought were old worn fiddles. He would, Aladdin-like, give in exchange, bright new fiddles and take the old ones to Paris and London and sell them for fabulous prices. He died in miserably furnished quarters in Milan, leaving his relatives a fortune of 300,000 francs, made entirely from the sale of rare violins. Nowadays, so many, many fraudulent Stradivarius labels are found in worthless violins that thousands are deceived into imagining that they have discovered a fortune when they turn up a three-dollar

Do you know that the American historian, Alexander Wheelock Thaver (1817-1897), worked for fifty years collecting material for his great biography of Beethoven? The first volume of the five-volume work was published in German in 1866.

Do you know that the price of sheet music, even in album form has gone down enormously during the last fifty years? In 1861 a famous collection of piano music published in Paris as the "Pianist's Treasury," and then represented as the cheapest in existence, sold for five dollars a volume. Similar books containing even more music with better printing, can now be had for one-fifth that price.

A Common-Sense View of Hand Position at the Piano

THERE has been untold harm done in the past, and to less degree, even at the present time, by the pedantic idea that there is a certain "correct position" for the hands and fingers, which must be acquired at all cost, even before the pupil has learned anything else at the keyboard. The too great insistence on this is one of the chief sources of the fault known as "stiff wrist," and even where this evil does not result, the player is hampered in the matter of variety of tone. A rather flat position of the hand, the cushious part

of the first joint of the finger pressing on the Levs is favorable to a sweet, mellow, song-like tone:-a r anded position of the knuckles, the fingers striking on their tips like little hammers, is favorable to a hard, sparkling, brilliant tone. Why commit yourself exclusively to either? Think first of the effect you wish to produce in the particular passage you are executing, and let the hand act accordingly

If a young man, seeking information as to proper deportment, should ask, "What is the correct position for a gentleman?" one could scarcely answer except with a laugh :-- of course, there are several things he would not do in polite society—for instance, walk on all fours, or stand on his head—but in general, he would move freely and without constraint in whatever manner his immediate surroundings might require. Just so with sensible piano-technic.

The writer was much amused at a comment he once overheard from a fourteen-year-old girl whose musical education up to that time had consisted in a course of lessons from a correspondence school and a couple of terms from an old-fashioned sort of music teacher. She was much disappointed at her first hearing of a noted pianist "hecause he did not hold his hands correctly"-her idea of correctness being derived from the cut on the first page of her instruction book, which she deemed an infallible authority,

Music In Merrie England

THE expenditure of large sums of money for music is by no means a practice of modern origin. Queen Elizabeth, who was noted for her parsimony, spent he exclaimed, "they set me crazy. I cannot do anything nearly ten thousand dollars a year for music at her court and it is likely that other more lavish olden times courts spent far more.

Among the instruments of the court orchestra in Elizabethan times was one of the reed type, known as a shawm. The largest of the shawms was nine feet eight inches long and in street parades it was carried by two men, and played by one of them.

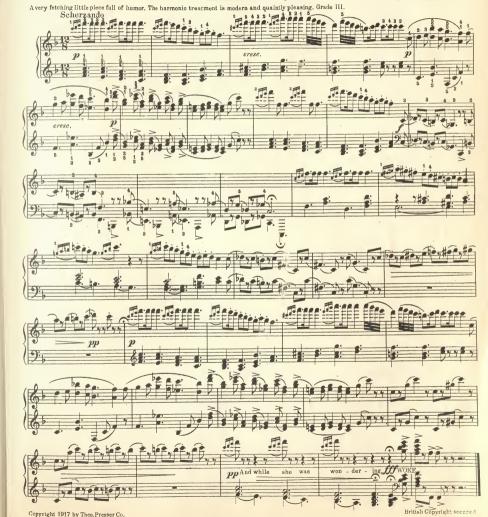
John Dunstable is given the credit of being the first composer brave enough to break the silly conventions of the early music theorists and compose from the standpoint of beauty rather than set laws. He spent most of his life on the European continent. He died in

A FAIRY DREAM HUMORESQUE

And this little dream was a funny one! It came to Mollie O'Lear; She thought she rode on a great green goose That bucked like a Texas steer; It flopped about'till it knocked her off, And it cackled "lingerbread loke!" And Mollie wondered what that could be,

And while she was wondering, woke.

W. E. HAESCHE



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MAGIC FIRE MUSIC.

from "DIE WALKÜRE"

R.WAGNER.









a) The notes of the motive, indicated by the accents, must be strongly brought out and well sustained. Copyright. 1902. by Theo. Presser. 4

MAGIC FIRE MUSIC.







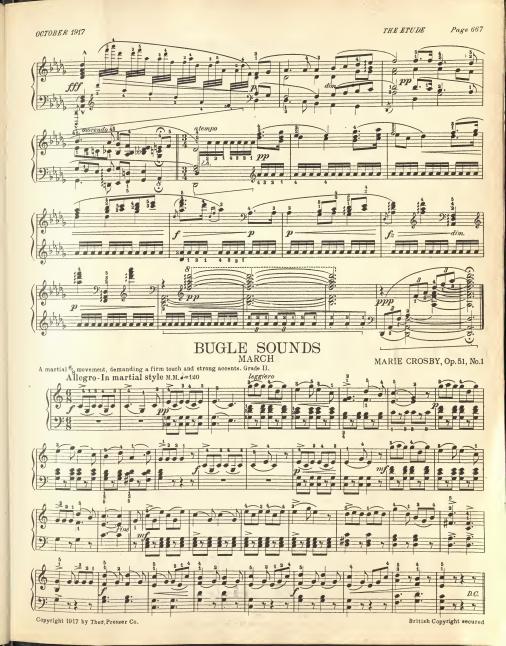


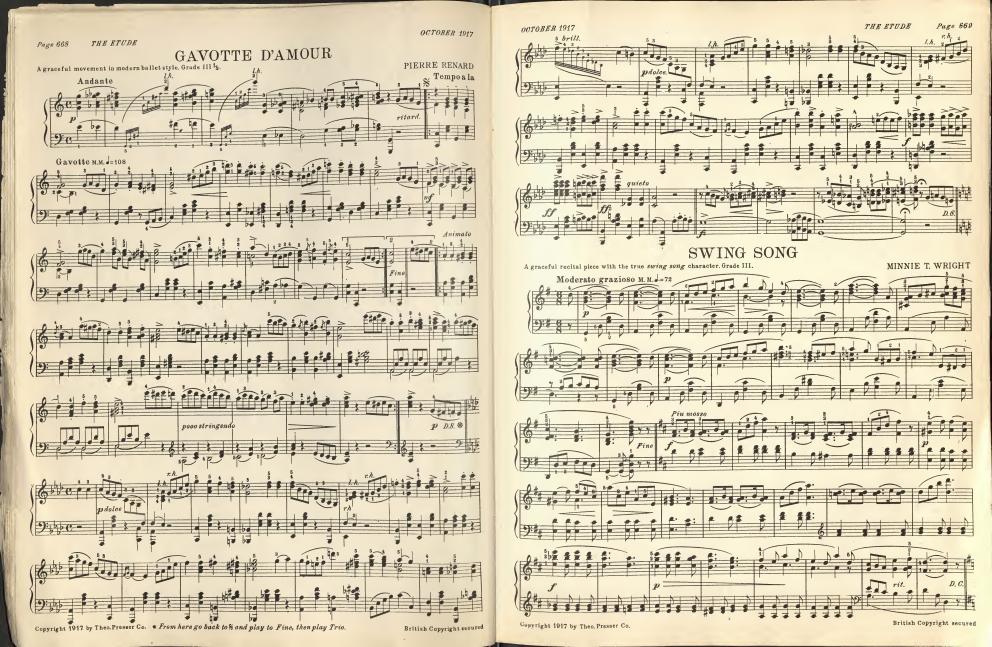
ON THE HOLY MOUNT

VE HORE

ANTONIN DVOŘÁK, Op. 85, No. 13

seem unusual at first but in reality it is eminently appropriate in this style of writing. Grade Vi. A noble inspiration of one of the great modern masters. This number is in the style of a *Choral*, the pause at the end of each strain being prolonged by the use of the light descending arpeggios. The 4 time may quasi Cadenza Copyright 1910 by Theo. Presser Co.





7475 Baschinsky, P. One Year

* For Second Sketch see page 675

Page 670

*TWO MISSISSIPPI SKETCHES

In these interesting characteristic pieces Mr. Kern has attained a high inspirational plane. The Mississippi Sketches are among the best things Mr. Kern has done. Grade IV.

SAINT FRANCIS DE SALES

The autumn sun was slowly gliding from human view. Its fading rays gently bathed the gilded cross on the lonely chapel in the wilder-CARL WILHELM KERN, Op.338, No. 2 ness. Hooded monks chanted vespers while nature bade farewell to the dying day.



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2. The pupil by this time should be able to pass a little examination in all the elements of notation. This can easily be made up from the list of questions in the "NEW BEGINNER'S BOOK." Notes, clefs, time, rests, dotted notes and rests, legato and staccato, sharps, flats and naturals, triplets should now be "Second Nature" to the pupil.

Scales may be taken up in this grade. The "STUDENT'S BOOK" introduces them. A fuller treatment with tonality exercises of especial value to older beginners will be found in "MASTERING THE SCALES AND ARPEGGIOS."

4. The student should now have his work with the STANDARD GRADED COURSE of studies well under way. With very young pupils some teachers start Grade I of the graded course when the "BEGINNERS BOOK" has been completed. In any event, Grade I will supply a most receilent fortification of all lath tas been learned in the "BEGINNERS BOOK." By all means investigate "STANDARD COMPOSITIONS" Grade I and II.

5. Don't neglect duets. Nothing advances the pupil at this age

Attention and interest are still the great assets of the teacher in this grade. Use the most interesting material you can procure. Watch the pupil's facial expression intently for signs of eagerness or dullness.

7. Don't be a one-piece teacher! There is no need for it, as the Theo. Presser Co. "ON SALE" system gives the privilege of having a generous supply of pieces, studies and books right in your own music room ready for immediate use. Inquire about this. Thousands of teachers

8. The pupil entering this grade should, in nearly every case, be el-

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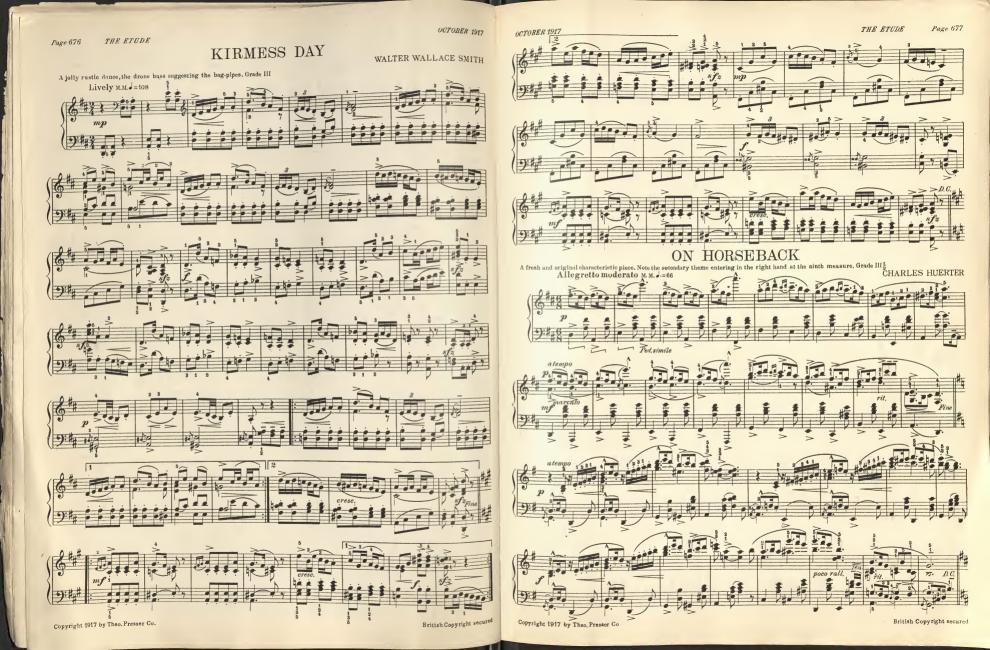
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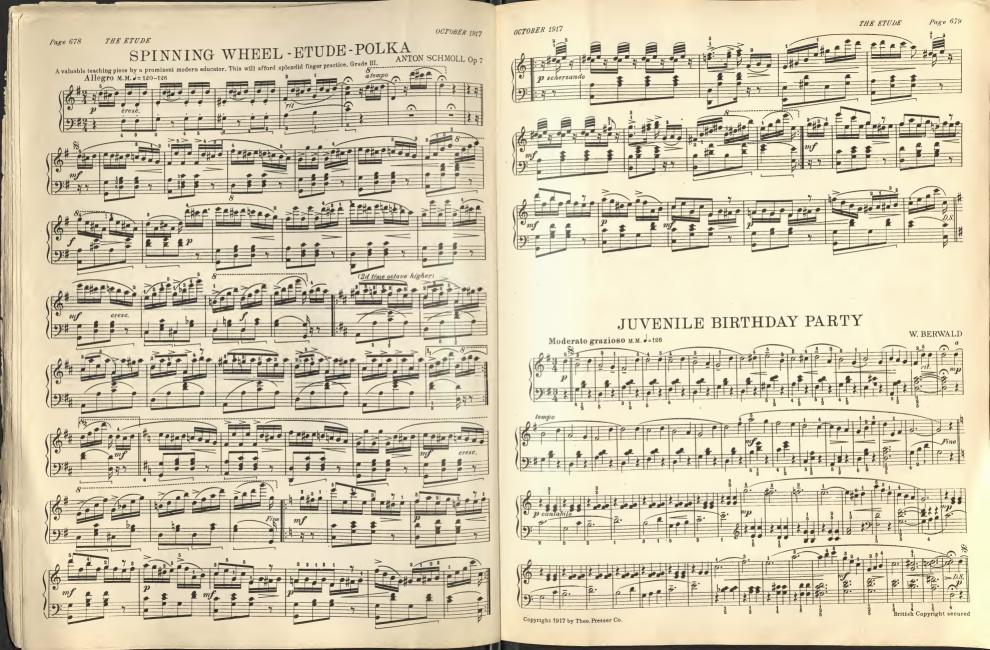
METOSWA RAPIDS

"Through moss and through brake. It runs and it creeps For a while, till it sleeps In its own little Lake;

And thence at departing Awakening and starting It runs through the reeds And away it proceeds

















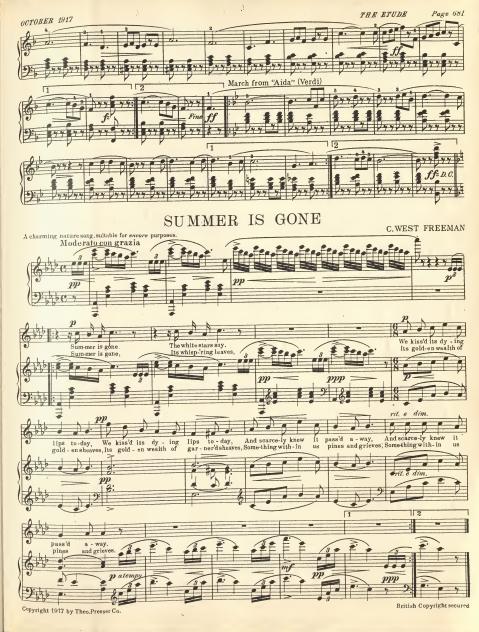
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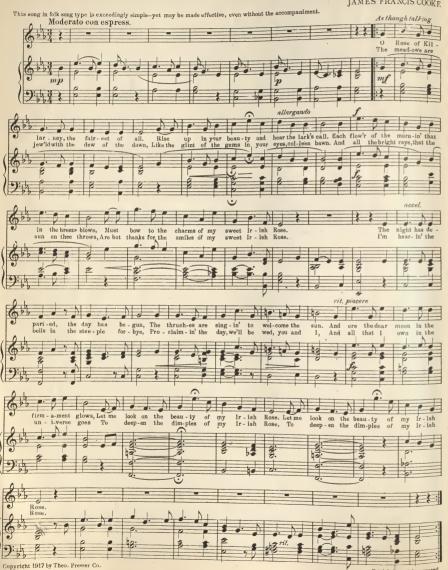
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ROSE OF KILLARNEY

Words and Music by JAMES FRANCIS COOKE



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LOVELY SPRINGTIME

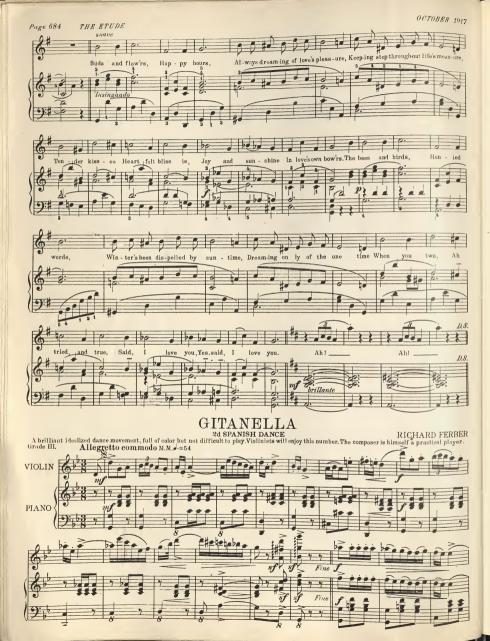
WALTZ SONG Excerpts from M. Moszkowski, Valse in E Major, Op. 34, No. 1 Arr. by GEO. L. SPAULDING













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THE most important part of the national music of Hungary is that of the Magyar race. The remainder of the population is made up of Slavs, Germans, Wallachians, Jews and Gipsies. and out of all these races, the Gipsies seem to be the privileged musicians of

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the country. There exist a number of traditional Magyar melodies-not folk songs, but mostly fiddle-tunes, either dances, or weird, melancholy musical meditations, which have in turn been adopted by Gipsy fiddlers and embellished with a number of original and characteristic ornaments. These tunes thus ornamented have been, so to speak, taken home again as their proper national music. Indeed, there has been such a complex series of give and take that it would puzzle the

Among the salient characteristics of this music, we may name first, a very

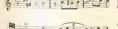


Secondly, syncopated rhythm, and the prevalence of duple and quadruple time (triple rhythm being rare, and found only



(A theme used by Haydn in his D min.

quartet.)
Third, and most important of all, the various embellishments which give the peculiar tang to the Magyar music;



To the musician adent in various schools of composition, and able to appreciate distinctions in style, this was

Mechanism Not All

By Le Roy Johnson

Music began with mechanism, carried "A girl who had been put out of the on with mechanism, will end in machine- singing-class at school because she could like playing every time. It is a well not sing the simplest melody at sight, was known fact that men like Paderewski, pushed in her piano work because she had Hofmann, and innumerable other artists of our time, practice many hours a day; that the child must hear before she could but now do they practice? That is the ever really play gave her lessons one question! It must be borne in mind that summer, and this started a new process these men came into the world with that in her mind-she was finding herself gift of God, which inspires and enables them to play technical exercises with a tone and musical expression that carries She went to a boarding-school, under a both mechanism and spiritual conscious-

ness hand in hand.

Paderewski says: "In playing the piano the fundamental factor is technic, but to that word technic includes everything. It includes not developed the piano that word technic includes everything. It is the piano that word technic includes everything. It is the piano that word technic includes to the piano that were the piano includes not dexterity alone, as many was killed in her." mistakenly think, but also touch, rhythmic precision and pedaling. That com- must go hand in hand-each one, as it bination is what I call technical equip- were, subconscious of the other's presment." So it is very evident from Mr. Paderewski's statement that he simply that music is the outpouring of the soul means, in other words, that the student of man, and not the mere juggling of a must not adhere to mechanism alone.

The Literary Digest gives to us a acrobatic stunts and more universal striking example of the result of mech- harmony. Music that is not from the anism in the following story:

What Makes Hungarian Music Interesting



Hungarian Rhapsodies, Joachim's Hungarian Concerto for violin, Haydn's Gipsy Rondo, Brahms' Hungarian Dances, etc., will easily recognize these by the Magyars, and considered by them ornaments. We might here appropriately name a number of most talented composers, themselves Magyars, who write in this idiom, but it is rather the purpose most learned musical historian to tell of this article to deal with the influence exactly where Magyar ends and Gipsy of Magyar music on outsiders. For instance, Schubert's C major Symphony, his A minor string quartet, his Diver-tissement a la Hongroise (Op. 54), and certain of his Impromptus show a strong Magyar influence.

Remenyi's Curious Slip

The Hungarian violinist, Remenyi, played so much of this music that traces of its style used to crop up occasionally in his renditions of the classics. It is said that on one occasion when he was playing Beethoven's Kreutzer Sonata with Liszt, he inadvertently applied one of the Magyar ornaments to that calm and chaste melody which forms the theme of the second movement.





'good hands.' A teacher who realized

Just as the inner work was having its ef-

fect on her development, what happened

very technical teacher and practiced

Mechanism and spiritual consciousness

ence. If more students would remember

series of sounds, we would have less

soul is mechanical.

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cal strain or muscular interference.

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may be utilized. Keep the same tone as

when using inflective speech. Do nothing

consciously different so far as making

the tone or taking the breath are con-

cerned. Merely eliminate inflection. It

cisely the same tone impulse in both.

physical telease (non-interference with

the involuntary functions of the vocal

resonance of the "singing tone" and song

should have the natural freedom and

spontancity of speech. When both

for fundamental voice training.

dependable basis of judgment.

for either speaking or singing.

The ability to detect even the slightest

Where the Teacher is Needed

Department for Singers Edited for October by JOHN C. WILCOX

The Vocal Student's Problems

cational magazines as this, are for the A sincere teacher will not resent the the vocal organism. most part, professional teachers. It is desire of a pupil to know the "why" The student is more accustomed to natural enough that we should speak as well as the "how." Vocal students use the voice in speech than in song, and from the standpoint of the teacher, that are, for the most part, of adult age is therefore less conscious in uttering short mildly exclamatory syllables on we should analyze the problems of the and at least average intelligence. They speech sounds, Furthermore, the inflect he freely released panting breath imstudio from our own point of view. This student has his problems, also, make surer progress if they are made to arbitrary intervals of song.

dom and that the student is usually a exercises. stubborn young person who may only be There is no mystery surrounding vocal hammered into some semblance of vocal study when directed by rational intelliculture by our own persistent domina- gence. If there be mystery to the tion, suppose that we try to put our-teacher he is not fitted to teach, and if selves in his place, for a time, and see if there he no mystery he should be able we may get his point of view and ap- to make his processes clear to the student. preciate his problems.

The young person who decides to begin vocal study must first of all make his choice of teacher. What an important

the several teachers of his community? cedure of scores of past and present One friend will urge him to go to Mr. teachers and the pitiful results of their the only one who may safely be entrusted alert to understand the why and wherewith his vocal development. There will fore. He should not be stubborn and he equally ardent and positive champions combative, nor suspicious; but he has resistance has been eliminated by such a for Sig. C., Herr D. and Mile, E.

ligent selection of teachers in the face sincere request for explanation of his of this confusing advice? Is that not a methods or theories should revise his real problem?

The First Teacher

There is one supremely important thing, it seems to me, for the prospective vocal student to make sure of in selecting his first teacher; namely, to choose an instructor who proves by his pupil product that he may be depended upon to develop voices without forcing growth and development should be the and to instill a simple and natural atti- result that will stimulate you both and tude in his students. Any teacher who establish that relationship of interest and "Who," "Who," etc. can pass muster on this intelligent test respect which is the student's inspiration is likely to be capable, also, in matters and the teacher's best reward. of musicianship and song interpretation, insofar as these elements will enter into the first year or two of study. Later on, when the student has acquired a dependably free habit of tone emission, he may, if desirable, seek the help of diction and repertory teachers. But he should not confuse the issue: The first and all-important thing is to acquire a habit of free, unforced tone emission. All other matters may very wisely be ing the voice is to induce some sound held in abeyance during the first year that is free from all muscular constraint, that you first drew the breath in sharply

Where it is not provided in the form one's involuntary utterance, in speech, is a preceding paragraph. Under varying You will, if you observe accurately, disan opinion as to the average result of natural, and the vocal organism acts cor- circumstances, your exclamations of an opinion as to the article. Cover that every one of these must rectly, or without interference. The surprise, fear, anger or pain—the voicing exclamations springs from the same exclamations springs from the same exclamations. find some other basis of judgment, but student who attempts to sing, or to use of any emotion that induced a spontanebreath impulse—a quick inhalation and he should always adhere uncomprisingly a sustained "singing" tone before the ous, involuntary utterance—would in immediate release with the phonated exto the standard of unforced tone.

will work with more enthusiasm and tion of speech is more natural than the pulses, the same or other syllables may We teachers should not assume that we understand the principles upon which have a monopoly in the perplexities of the teacher bases his instruction, and even non-resistance. With no attempt at any ing inflections of question and answer, the studio. Instead of taking the stand the specific results which may be exthat we embody all virtue and all wis- pected to follow the use of prescribed

The Pupil Who "Wants to be Shown"

I have the greatest sympathy for the step that is! The most crucial year in student who is open-mindedly "from all his period of study, no matter how Missouri." Considering the fantastic difar it may be prolonged, is the first year. vergence of existing vocal "methods," How is the student to decide between the dogmatic, empirical, illogical, pro-A. Another assures him that Mrs. B. is teaching, it behooves the student to be every right to demand that he be general relaxing drill as is suggested How is the student to make an intel- "shown." The teacher who resents a above. own attitude toward his vocation, and

Having, first of all, used intelligent discrimination in the selection of a ally use in animated conversation. Do terance and inflection. At the very beteacher, and, second, given him confidence that is justified by his sincere and intelligent clincidation of his teaching release it, so that the expiration is as difference between the speaking and the methods, your study should be a source of constant joy and gratification. Steady

The Right Beginning

"What is the proper beginning of vocal instruction? In my judgment, the spoken word or syllable.

"WHY?"

The same organism is involved in both speech and song. The first step in trainof study. This is foundation building or "interference." The sound-producing and then immediately released it with the situation real instead of imagined The superstructure may be erected later. organism in the human being acts in- the impulsive "Oh," precisely as in the Where it is not possible to hear sev-voluntarily. Under normal condition vocalized panting exercises suggested in the or magnitude and exclamation training exercises of the condition one's involuntary utterance, in speech, is a preceding paragraph. Under varying ("Oh!" or "Ah!") expressing the shock teacher is usually so self-conscious at volve precisely the same action of breath clamation. There will be a difference in Having selected the teacher, the pupil first that his nervous reflex sets up an and voice, varying only in degree of in-

localized control of the breathing muscles, use the panting breath. Let the Try to pant exactly like a dog. Do this sounds, Here are a few suggested senuntil there is a sensation of release (non-tences, although anyone may compile

sistance, it is usually helpful to let the head fall loosely forward and then roll it around in a complete circle, slowly. several times. Let the head "go" so completely that all stiffness is eliminated from the neck. Let the arms hang loosely and the whole body sag to the nitely.) knees. This is, of course, a somewhat extreme preliminary relaxation exercise. sonate the nasal consonants definitely.) Eventually, one must assume a more alert attitude, with the body in balance (or poise) with the weight mainly on one leg; but this poised release of the body is often impossible to secure until

"Ah," "Ah" or "Oh," "Oh," on each ex- as you would utter them if they occurred piration of the panting breath. Do not in an actual conversation and you were come at the pitch that you would natur- consciousness to allow spontaneous utnot prolong the sound, and let the un- ginning of study, disabuse your mind of vocalized breath follow the tone as you the notion that there is any essential complete as when the panting breath ex- singing voice. Use the imagination and ercise was used without vocalizing. Other create in your mind a situation wherein vowels may be employed in one-syllable these spoken sentences would constitute words as "See," "See," "Say," "Say," a natural and spontaneous utterance.

It may be well, right here, to call the tion until you reach both the lower and attention of the reader to the fact that higher pitches. The sentence: "Oh, No. the breath impulse and the manner of No, No, No, No, No, No!" may be easily phonation in this simple exercise are the adapted to a wide pitch range. It may same as when one makes an involuntary be uttered playfully, impatiently, angrily.

exclamation. To illustrate: Should you enter a pitch and degrees of intensity with each room and unexpectedly find there some- imagined emotional impulse. Other utone whose presence caused you great terances may be utilized to induce higher surprise, you would likely exclaim, "Oh! pitch than is used in normal conversawhere did you come from?" or some- tion. Imagine that you see a friend thing of the sort. Should you analyze across the street whose attention you your vocal process you would discover wish to attract and call: "Hello!" of should, of course, follow his instruction interference in the extrinsic muscles, tensity and in the emotional quality of ference in the physical process. with confidence. There is, however, no thus causing a localized contraction that the tone. It is therefore apparent that A little thought and experiment along

We who write articles for such edu- justification for unreasoning confidence prevents the involuntary adjustment of in suggesting this panting breath exercise we have conformed to the natural, or involuntary, vocal impulse

> Having succeeded in emitting these be inflected with a gradually widening The first step to induce an attitude of range of pitch. Use the rising and fall alternately, through the easy-speaking range. Also employ sentences which jaw drop loosely and the tongue "loll." bring into use the various vowel resistance) throughout the entire body. hundreds just as effective by merely tak-Where the difficulty is experienced in ing thought of the various vowel sounds. securing an attitude of complete non-re- and of the natural inflective shades:

"Oh! I sec." "Yes, indeed!"

"Far away we'll go to-day." (This one employs all five basic vowels.) "From whom then did you come?" (Resonate the nasal consonants defi-

"You came too soon this noon." (Re-"Now I see exactly what you mean." "It is all perfectly clear

"Oh! what a wonderful sight." "Meet me by moonlight alone," etc.

Sneak As In Actual Conversation

Remember that you are not to sing these sentences. You are merely to Next, utter some speech sound, as speak them, with released tone, precisely try for any conscious pitch; let the sound sufficiently animated and free from self-

Gradually extend the range of inflecmockingly, pleadingly, with varying "Oh-ho!" exactly as you would do were Or imagine that you see an accident in cover that every one of these involuntary

tions of the tone-making organism is MARTIN.

this line will suggest any number of ut- caused either by constraint in the throat terances that may be employed as ex- or in the soft-palate-usually in both. ercises for inducing involuntary tone. Rigidity in the muscles of the breath The essential thing is to secure a reproorganism will surely extend to the throat. duction, not a mere imitation, of natural, The direct result of throat muscle interor involuntary, utterance, without physiference is an unnatural thickening of the vocal bands (which in that condition require an abnormal breath pressure to vibrate them) with consequent loss of When the desired freedom of speech power in the fundamental tone and total utterance has been realized, the student loss of the higher overtones. Soft-palate may profitably begin to chant monotone interference will rob the tone of a large sentences. Poetry lends itself admirably portion of its legitimate resonance. to this treatment. The words of songs

For a thorough and scientific elucidation of this matter of interference, the writer recommends "The Natural Method of Voice Production," by Floyd S.

Complete Physical Release

will be a good plan to alternate inflected When preparing to vocalize either and monotone sentences until you are quite sure that you are employing presong or speech, the student should endeavor to assume and maintain an atti-Having learned to chant words with tude of complete physical release from the naturalness of speech, melody phrases all tension, local or general. Letting the with words become the next logical dejaw hang loosely, as if it were quite vice for practice. Here again it will be heavy and fell of its own weight, will wise to alternate with the spoken (indo much toward freeing the entire throat flected) sentence for a time to make sure tract. It will also help to walk about that a different tone impulse is not being while vocalizing, making free gestures used for the melody utterance. This with the arms, and in every way keeping brings us squarely up to the singing of the body from becoming set in any fixed songs. If the specified conditions of position or attitude.

Entertain no notion that the breath must be consciously "managed," When organism) have been maintained, the there is complete release of tension in student will have found the common the throat muscles, the vocal bands will meeting erounds of speech and song, vibrate with a very gentle breath im-Speech should be musical with the free pulse, and comparatively little breath will be required for singing even long phrases. Continued practice under this condition of non-resistance will autospeech habit and song habit are correct, matically develop the breath capacity and one may make the transition from in- control of emission to meet every need flective speech utterance to melodic song of sustained singing. Any effort to utterance with no change whatever save localize control of the breath will surely the change from an informal inflective result in interference and, in some measpitch line to a formal melody pitch line. ure, impair the purity of the tone and Until this transition may be so made, place a strain upon the vocal organism.

either the speech habit or the song habit The value to the voice user of breathing exercises, disassociated from vocal-All this sounds so simple-and is so izing, is often under discussion. Habitsimple in the telling and in one's com- ual deep breathing is indisputably good prehension-that the student might infer for everyone, since only through this that little or no help from a teacher is practice may the blood be thoroughly necessary in following these instructions vitalized. Insofar as specific breathing exercises contribute to the vital health of the singer they indirectly help his singing. I have never been able to con-Correct use of the voice in speech and vince myself, either through logical reasong is, indeed, simple; but the simple soning or actual observation, that breaththing is rarely the easy thing to do. The ing exercises disassociated from phonaprocess of expert target shooting is easy tion help the singer in any direct way to comprehend, but the marksman must to adjust his breath to the requirements shoot thousands of times before he may of vocalization. Capacity and control secure that co-ordination of mental and are very different things with relation to physical impulses which will insure him the singer's breath supply. Control is "bull's-eyc" at practically every shot. automatically secured through non-in-Let him stiffen one muscle involved in terference with the involuntary vocal imthe act and lic will never, under that pulses. Any other type of breath control condition, acquire the accuracy of aim is bound to interfere with these involunwhich, in his case, is the manifestation tary impulses and thus impair the qualof poise. So it is with the voice user; ity of tone. Capacity is developed Let him retain an atom of muscle interthrough repeated practice of tone-makference and he cannot acquire tone pering under conditions of non-interference. fection. Since the result of his effort It all harks back to the basic principle is manifested in tone, which his own ears that Nature, through involuntary remay not accurately judge because they sponse of physical organism to the willcannot hear it in perspective, disassociimpulses of the human brain, will operate ated from other sensations coincident our bodily functions (among which the with the tone, the vocal student must vocal function is included) far more depend upon an instructor to score the successfully if we do not interfere than "bull's-eyes" and "misses" until the singer

interference and to lead the pupil into a "There is a reason why the original habit of tone utterance that is free from thought, the original word, the original such interference is the teacher's basic decd, makes an impression on the world's qualification. Without this ability, no work, while the doings of the Conformists amount of musical crudition can qualify are weak and motionless. It is because him to undertake the training of voices every original act has a thought behind it, and vitally interests the performer in Interference with the involuntary functhat it is his own creation."-E. W.

we can hope to do through conscious

has coordinated his sensations into a management of the organism.

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Can Resonance be Developed?

Once the vocal student has acquired ming sound of "m," the soft-palate will the ability to make audible sounds without muscular interference his problem favorable to re-enforcement of the tone becomes that of utilizing resonance up by resonance of the nasal cavities. Every to the limit set by his physical confor- vowel sound of all languages may be

writers on vocal topics that resonance forcement. To realize this, start with may not be developed, since the reson-the "m" and while continuing the tone, ance cavities are arbitrarily fixed by without cessation between vowels, sing Nature. In a literal sense this pronounce- the following on a monotone: "Mc--mament is true; yet the singer cannot util- mh-mv-mvo-mvo-me." Concentrate the ize to the fullest extent his resonance mind upon the humming sound of "m" cavities until he has perfectly co-ordi- throughout this exercise and, with abnated his vocal impulses, and a long per-solute release of conscious physical coniod of patient and intelligent practice is trol, let the humming sound expand into usually necessary before such co-ordinathe successive vowel sounds. It is well tion may be required

given pitch when the mind concentrates a shade more, until unrestrained proupon that pitch. The breath impulse then nunciation is achieved without loss of sets the strings into vibration. The vi- the humming resonance. By careful, inbratory waves thus generated communi- trospective analysis, one may in this way cate to the contained air in the entire bring clearly to his consciousness the vocal tract unless there is interference manner of singing all vowel sounds, so through muscular constraint.

resonance re-enforcement that may be This sensation of the humming "m" upon the freedom of the vocal bands the singer may follow in a conscious and their related muscles. Given a con- study of resonance. It is hardly an exdition of non-interference, the bands will aggeration to say that every tone of the vibrate with a freedom that will auto- speaking or singing voice should have in matically generate a tone of strong it the characteristic resonance of the fundamental and properly graduated bummed "m." A little experiment will overtones. Under these favorable con- convince the student that this humming through the sympathetic vibration of the fering with the formation of any deair in the resonance cavities of the mouth sired vowel,

bratory waves to the nasal cavities.

oft-recommended yawning exercise efficacy, should be made clear. Many students If practice, as suggested above, with have understood that the yawning atti- a completely released muscular condition tude served a good purpose in widening be faithfully continued, the tone will and raising the throat arch, whereas the grow in resonance power as the autoreal virtue of the device lies in the fact matic adjustment between breath (mothat the back tongue and larynx are re- tive power) and resistance of the vocal leased and lowered during a yawn. The bands becomes more perfect. Intensity, yawning suggestion should be used with or power, of tone depends (first) upon great discretion, since, when carried to the free swing of the vocal cords extreme, the throat is stretched into under which condition of freedom the such tension that a free tone is impos- vibratory waves are generated in a way sible. The condition of muscular re- to give to the tone its strong fundalease coincident to the first impulse of mental and proper complement of overthe yawn may help one to free the tones; and (second) by such release as throat and thus to secure a released will permit of the greatest re-enforce-

touching each other, and make the hum- tions of non-resistance

made with this position of the soft-palate The statement has often been made by and without a loss of the nasal re-enat first in making this test not to define The most scientific investigators agree the vowels too fully; rather let them that the human voice is produced by the gradually evolve from an embryonic ribration of the vocal chords. These sound that is mainly "hum" and that chords or bands are automatically barely suggests the vowel. Repeat sevbrought to the correct tension for any cral times, each time defining the vowels that they have a homogenous sound Both the quantity and quality of and a common resonance sensation.

given to any given tone depend primarily is probably the most tangible guide that ditions the fundamental and the over- resonance may be continued in any protones will become fully re-enforced longed sound without in the least inter-

Here again let me sound the warning and head.

The action of the soft-palate has much to do with the use of the nasal reson.

Merely think the "m" as a sound, without care cavities. If raised too high, with out any attempt to physically place, diconsequent stretching tension, there will rect or control it. Vicld to the sound. be a loss of nasal resonance, due to Any tension at the lips or in the throat, interference in the communication of vi- any attempt to "place" the sound forward or to intensify or concentrate it In this connection the efficacy of the by physical means will quite destroy its

tone; but the throat-stretch of the de- ment of these tone-elements by the resonveloped yawn is anything but helpful ance chambers. All this adjustment is involuntary and the ability to utilize it If you let the lips close loosely, barely is gained through practice under condi-

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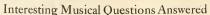
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referred to, and in general clsewhere, but it is possible you might sometime come across a passage where the context would show that single notes an octave below were intended.

Q. A certain parly makes the statement that a tie must touch the notes; if this is true, then there are very few examples of a tie in good cellions of music. What is your opinion?—P. E., San Fraucisco.

apriliance—I. E. San Francisco.

A Witcher the ends of the curre touch the braid of the notes or not is a more matter of the property of the p

Q. What other methods are taught in piano playing besides the Leschetizky method? Why is this preferable?—X. O. U.

Why is this pretended—X. O. U.
A. All first-class modern plane, reachest teach plane-playin, not 'methods. Leachest plane-playin, not 'methods. Leachest place, and the nother had, nor claimed to have, any unique or special method. Bits are made to be a special method, and the plane of the p

Q. What is the pitch used by the best plano manufacturers of pianos in tuning their pianos?—F. M. P.

why not also charge to Events Realize.

A. The reason is purely a theoretical one.
In any diatonic scale and/or or unloce the
In any diatonic scale and/or or unloce the
In any diatonic scale and/or or unloce the
In any diatonic scale and the legister of
Internet is would not be the broken.
For Instruct, it would not do to have a
cet of shorp minor. The letters are first of
all G skarp, A sharp, B. C darry, D sharp,
Internet is a sharp in the start of
the Foodle-sharp the letter G would have to
approach. The collaboratory is all-important
in the correct spelling of certain Intervals.
Beginner's Harmony, by F. W. Oren.

Q. What is "Chamber Music"?—I. K. R. of thumb-position, the thumb licing placed on the string at the place indicated.

O. What is "Obscuber Musics" is that designed for a small hall and a select musical audience, and the selection of the select

Q. Is it desirable to have the felt hammers of a planoforte picked to soften the tone. D, F.

—D. F.
A. Everything depends mon the hardness
of the hammers and the taste of the owner.
Most muslcians do not like the very soft, the standard of the control of the co

Q. Was there a real musician named Stradellar—L. G.

stratellor—1., G.

A. Yes. Ills name was Alessandro Stra-nella. He was born in northern Huly about wrote opera, ornotoes and darch music and was popular in his day. Flotow's opera, legodary; that Stradella had rallen in love strategies and the strategies of the control of legodary; that Stradella had rallen in love with the sweetbeart of a Venetian politenant, assasshate Stradella while was conducting one of his oratorios in church. However, the music of Stradella that they reformed and told Stradella of the twickedness, glving bin time to escape.

Q. What does Colla vocc mean?-S. DE J. A. Follow the voice. It is a warning to be accompanist to follow the singer or the instrumentalist closely.

Q. What is the meaning of the word Zopf?
MERINIAN,

— MERIMAN.

A. The word really means "pigtall," and refers to anything that is old-fashioned, obsolete, antiquated. Naumann uses it very frequently in his History of Music to describe this style of music.

O. What is the pitch used by the both control receiver, and control receivers are more than the control receivers. At the control receivers in American have set that the social prisons in receivers in American have set that the social prisons in the control receivers in American have set than the social prisons in the control receivers in American have set than the social prisons in the control receivers in American have set than the control receivers in American have set that the control receivers in American have set in the control receivers in American have set in the control receivers in America

Q. Should the organist hold over the last note of a hymn after the choir ceases to sing? —1. R.

By the correct spening to extend intervals.

Q. What is indicated by a circle over a more, in cisconection usale, in a care when could not be once striagl—C. V. W.

A. Ordinarily it would indicate a "harmonic" but in vessuring you quote, in the could not be once as the could not be allowed to root on the could not be allowed to be once as the could not be allowed to be once as the could not be allowed to be once as the could not be allowed to be once as the could not be allowed to be once as the could not be allowed to be once as the could not be allowed to be once as the could not be allowed to be once as the could not be allowed to be once as the could not be allowed to be once as the could not be allowed to be once as the could not be allowed to be once as the could not be allowed to be once as the could not be allowed to be once as the could not be allowed to root once as the could not



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Department for Organists Edited for October by SAMUEL A. BALDWIN

The Organ of To-day

By Samuel A. Baldwin

significant in the musical life of to-day than the rapidly changing position of the organ, and the very great enlargement of the field occupied by the instrument.

While the organ still holds, and will always hold, its time-honored and revered place in the church as the handmaid of worship, it is no longer associated alone but they must be interested before they more, as a powerful musical force and a can grasp only the plain and obvious. means of popular education.

I do not refer to the organ as an adjunct to the homes of the very wealthy, nor to that of the moving-picture theaters, important as the latter is, but I have in mind the organ as a solo instrument, the organ of the concert hall, as found in the rapidly increasing number of municipal halls, in our colleges and universities.

Here the organ as an educator is second only to the orchestra, and its greater availability and the small expense at which it can be maintained, compared to an orchestra of the first rank, make it a force to be reckoned with.

Even in cities where large orchestras exist, the organ has its purpose to serve. Our orchestral concerts reach a comparatively small proportion of the population, In a city like New York it would be a liberal estimate to say that all the concerts of our three first-class orchestras are supported by one per cent. of the

Though concerts of a more popular nature may reach many others, it still remains a fact that a very large proportion of our people never come under the influence of serious music.

> Mr. Samuel A. Baldwin, the editor of the Organ Department editor of the Organ Department for the present month, was born at Lake City, Minn, January 25, 882. After masifesting marked ability as an organist as early as the age of 5, he went abroad four years for study and become the pupil of Gastav Merkel, Nicodel, Rischviller and Dr. Willhem, extern he held suc-

On his return he held suc On his return he held successively secretal important pasts of the control of the occasion of a public demonstra-tion, on which Mr. Baldwin was

tion, on which Mr. Baddern was thingin house on positions in-clude soung and anthems. He support the soung and anthems, the support of the s

Mission of the Public Organist

THERE is nothing more striking and in their lives, and his mission is to open Berlioz on the organ. to these thousands new vistas of beauty My master, Gustav Merkel, was fond and of culture. He must make his appeal of saying that Mozart could be played

The people are hungry for good music, organ.

organist's standard should be a low one, suffer because the medium is changed, and but if his message is to be for the many rather than the few, he must always plucked tone of the harpsichord for which have in mind the man whose ears are not it was written? trained to hear complicated polyphony, A composer's thoughts very frequently but who will sit patiently through Bach transcend the medium he employs. One or Rheinberger, if at last there is some- could easily make a long list of piano thing which comes as a blessing to his pieces which are better and have more to soul. It is never necessary to descend to say when played on the organ. One exthe cheap and tawdry, nor to forget the ample is the Prelude in C sharp minor taste and Fugue in G minor will frehigh purpose to educate and uplift, rather by Rachmaninoff. On a large organ this quently receive a recognition from a than amuse, for it is altogether likely that composition reaches a climax of stu-popular audience beyond anything else the composition which sends our musically pendous, tragic import, which the pianist, on the program. uneducated friend away happy and con- hammer with his two fists as he will, can tent, may have attached to it the name of never achieve. Handel, Beethoven or Wagner.

education of the multitude must offer judgment the first movement of Bect- are certainly inferior Mendelssohn, and them a rich and varied feast; his reper- hoven's Fifth Symphony is not advisable, are becoming more uninteresting every toire cannot be meagre, but must include, though the Andante is superb. Nor day. Merkel, Rheinberger, Widor, Guil not alone the best of all schools of organ should I attempt the first movement of mant and many others have produced sition that can be adequately expressed but the Finale is colossal on the organ.

A Good Word for Good Transcriptions

I should by no means neglect strict organ music, but the transcription has its place, and the organist, while playing from all that has been written for the organ, may well enrich his programs by including much other music, possibly to the extent of one-third of the pieces

We have heard a great deal against the cheap transcription, but not all transcriptions are cheap. Cheap music will make a cheap transcription, and noble music may still remain noble when translated into the language of the noblest of all instruments. For instance, I do not regard the transcriptions of the Preludes "Parsifal" or "Lohengrin" as cheap, but these compositions played on a large modern concert organ, with its wealth of tone color and varied resources, may ticularly as most of our auditors never ously from my youth up.

men who say that a composition should be which will educate both the organist and lesser works by minor composers of all played upon the medium for which it was his public like that of Bach. When Bach schools, in a more or less pleasing style, written, but practically it frequently hap- is understood and appreciated everything which we all use to give variety to our pens that the musical thought may be else becomes plain. I am convinced that programs. But why not use as well the quite as well expressed, or even better all that is needed to make Bach admired better music, the music with the deeper

"medium" than music, and the external that stands out more strongly in my expedefect is more important than the inner rience than the growing appreciation of in regard to transcription! They are with

so idiomatically expressed that it is un-The public organist can and does reach translatable into another medium. I many thousands, who for the first time should not think of playing a Liszt rhapare brought to realize the value of music sody, a Chopin ballade, or an overture by

to an audience made up of all sorts and upon a barrel-head, and there is many a conditions of men-the college professor, composer whose thoughts can be exthe banker, the broker, the music student pressed in any language, and many a and the shirt-waist maker from the East- composition which has been made more glorious by being transcribed for the

It is supposed that Guilmant was very with the atmosphere of religion, groined can be educated, and the organist must much opposed to transcriptions. Be that arches and a dim religious light, but has see to it that he sends none empty away. as it may, he certainly made some and taken a new and independent place in the There must be music for those educated published them. I have in mind two outside world. It is standing, more and in the art and for those, as well, who exquisite ones: "Soeur Monique," by Couperin, and "The Swan," by Saint-Of course, I do not mean that the Saëns. Do either of these compositions

The organist who holds in his hands the the selection of transcriptions. In my in the first class or not, his organ sonatas composition, but every variety of compo- Tschaikowsky's "Symphonie Pathétique."

The "Largo" from Dvořák's "New World" Symphony is quite as good on that these men rank with Bach and the the organ as with the orchestra, and many a page of Wagner is given a sustained other immortals. power that the orchestra can never accomplish. In fact, there is no composer whose works I play with more satisfaction than those of Wagner, except, of course, our immortal patron saint, John Sebastian Bach.

Bach's Unique Place as a Composer for Organ

be made quite as effective and moving as have Bach, we are asked. I am second qualities, his indirect and diffuse style we hear them at the Metropolitan Opera to no one in my admiration for Bach, make him tedious and uninteresting from House. Then why not play them, par- and have studied and played him assidu- the standpoint of the general public. I

out playing Bach, and no organist can boring my audience thereby. Theoretically, I quite agree with the afford to neglect him, as there is no music Then there are the thousand and one expressed through a different medium. by the people is to keep his music con- message, that we find in available tran-There is some music that is more stantly before them. There is nothing scriptions from such giants as Beethoven,



SAMUEL A. BALDWIN

fairly familiar. Such a work as the Fan-

But what other composer of the first rank has written for the organ?-Men-One naturally should be judicious in delssohn. Whether we place Mendelssohn sterling works, which we play and shall continue to play for some time to come, but no one would be so hold as to claim

Organ-Composers of Real Greatness, Few

It would be possible to count on the fingers of two hands, if not on one, the works for organ, aside from Bach, that But one says Wagner should never be approach real greatness. I do not count the played apart from the dramatic stage. Handel concertos, as they, when played That would be true if his music were not on the organ alone, are transcriptions. so supremely great that it can stand alone At the start I would mention two works, as music. While detached from the en- - Theme and Variations in A flat, Thiele vironment for which it was created, in and Sonata, "The 94th Psalm," Reubkegreat tonal pictures it brings to mind the After these I hesitate, and it becomes a scenes which are no longer before our matter of personal opinion in regard to this, that or the other work. I will leave you to fill up the list. You ask, "how about César Franck"? I admit his greatness, but Franck even more than Bach is But why play transcriptions when we the inusician's musician. His mystical play him conscientiously and am quite see the inside of the Metropolitan Opera I am not satisfied to give a recital with- willing to run the risk of occasionally

substance. Then, again, music may be certain works of Bach which have become us to stay, and even those who deery them

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most are prone to use them and must thing in it for him. By using transcrip-

nceds use them on occasions. So far as tions I do not believe that we are lowerour audiences are concerned no one cares ing the standard of our programs; on the in the slightest degree whether a piece contrary we are enriching them, and are that he hears was originally written for opening a wider field of culture to those the organ or not, so long as he finds some- to whom it is our privilege to minister.

9 1 1 1 1

I give two illustrations from pedal solos

(Little Fugue in B flat major.)

(Fugue in D major.)

<u>jiriji</u>

Hints on Technic of Pedaling

OTHER writers in this department have days, all passages of the nature being emphasized the importance of poise and played with alternate toes. The purpose rhythm. They cannot be mentioned too of this use of the heel is to eliminate suoften. Poise leads to a mastery and au- perfluous motion, gaining greater surethority in all that one does, and elimin- ness and ease. Play the following pasates all fussiness and uncertainty. Rhythm is more than the ability to play notes in time; it is the swing, the pulse, the underlying heart-throb of the music, which is so often lost sight of in organ playing, One must think of it along broad lines, as sage, first with alternate toes, then with pertaining not alone to the measure, but heel as indicated, on F and the upper D to the phrase and sentence and composi- in the right foot, and on the middle D in tion as a whole the left foot.

I wish to mention two technical points It will be found that by the latter which I consider of importance, "covering" and the use of the detached heel in greater case and grace, and there is less probability of stiffness than in using toes

By "covering" we mean bringing the alone. finger or foot directly over the key before striking it, rather than attacking it by Bach :with a side-stroke from a former position. The following simple illustration will show what I mean



come into a new position to play the last note C. This position is taken in advance and the finger is directly over the upper C, while the thumb is still on the lower one. The stroke then becomes vertical. This is a very simple proposition but if carried out logically will add very greatly to one's accuracy.

"Covering" is quite as important, or even more important, in pedaling. In the following example the right foot advances to a position directly over the new key immediately upon leaving the first one, while the left is still playing, and the attack is made by a light, vertical stroke from the ankle.

The advantage of this idea is particularly noticeable when the feet travel long distances, as does the right foot in this previous exercise, and both feet in the following. In each case bring the foot directly over the key while the previous tone is sounding.



nedaling was unknown in my student and poise.

Play these passages first with alter-By the "detached heel" is meant the nate toes, then use the heel as indicated. use of the heel by itself, the note immedi- One who has become thoroughly used ately preceding or following being played to the old style may find this awkward at or the other foot. The toe precedes or first, but the advantage lies in getting rid follows the heel, either before or after of a great deal of unnecessary motion, the intervening notes. Such a type of which works towards greater naturalness

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Electric Actions

liner and more thoroughly reliable than carry out anything that organists can a good electric action. The fault lies in agree upon. the spring touch, which is heavier at the These are things I would suggest. The bottom than the top, and consequently is dip of the white keys should be reduced on much in evidence

There is nothing more tantalizing th n possible to play certain positions of gers are brought between them.

chord ff, a. d. ff in the right hand.

There are certain very simple things

With an action adjusted in this man-Rouge. A safe preparation. Solid cake—no borcelain. Three stades—50c.

The procedure of the stades—50c. sensitiveness. If he has not done them is skating on thin ice, and ordinary caualready the organist should see that he tion and accuracy are all that are redoes do them. Organ builders do not quired.

ELECTRIC actions are rapidly taking the know how to play the organ, but I have Keep Youthful! ELECTRIC actions are rapidly taking the know how to play the organ, but I have place of all others, and there is nothing found that they are always ready to

> continually pushing against the fingers. to five-sixteenths of an inch, and the The ideal action should offer the greater contact should not be too near the surresistance at the top, and little or nothing face. The height of the black keys above when the key is fully depressed. How- the white may be reduced as much as ever a good builder can adjust this mat- practicable, and they should be given amter so as to give a comfortable resistance ple free play before contact is made. The to the fingers, without the spring being width of the black keys may also be reduced by shaving the sides. These two things will add materially to the distance liable to speak at slightest brush of between the black keys, and there is no finger or cuff, and on which it is im-

> chords which force the fingers well up be- I have given no measurements other tween the black keys, as for instance the than for the dip, as they are altogether

Organ Lore

The first organ keyboard on record can imagine the organists-all men dates from the eleventh century and was picked for their physique-darting madly in Magdeburg, Germany. It had sixteen to and fro at the keyboard, screwed up

the pitches which the keys operated.

(tenth century) organs.

dred bronze pipes and two manuals of blare of the wind suddenly poured into aevalism this mere catalog summons up before the next Christmas or Easter was played, one thousand years ago. We organ."

keys. Each key measured three inches to the excitement of smiting the right key at the right moment- and attacking Practically all o' the early organ key- it' with all the force of their bodies boards were lettered with the name of gathered into their thickly gloved hands; the toiling, moiling crowd of blowers Cecil Forsyth in "A History of Mu- behind, treading away for dear life to sic," gives an amusing picture of the keep the wind-chest full; the frightful organist playing one of the mediaeval din of the heavy timber mechanism, creaking and groaning like a four-decker "The Winchester Organ had four hun- in a heavy sea; above all the diabolical twenty keys. Each of these keys, fit in the huge metal diapasons and letting size for the hand of a giant, gave the loose their appalling series of empty, wind to ten huge diapasons tuned in stony fifths; while in the church the octaves or perhaps in octaves or fifths. congregation cowered with a terrible as-What a picture of dark, relentless medi- tonishment, wondering perhaps whether, for us! Surely the world can never came round, the Danes would not have have known such a strange holiday as put their long swords over the organ Winchester knew every time its organ men and set the red cock crowing on the

The Organist

I wonder how the organist Can do so many things; He's getting ready long before The choir stands up and sings;

He's pressing buttons, pushing stops; He's pulling here and there, And testing all the working parts While listening to the prayer,

He runs a mighty big machine, It's full of funny things; mass of boxes, pipes and tubes, And sticks and slats and strings: There's little whistles for a cent, In rows and rows and rows: I'll bet there's twenty miles of tubes

As large as garden hose, There's scores as large as stovepipes, and There's lots so big and wide That several little boys I know Coud play around inside; From little bits of piccolos

Big elevator chute. The organist knows every onc, And how they ought to go; He makes them rumble like a storm, Or plays them sweet and low; At times you think them very near,

That hardly make a toot.

There's every size, up to the great

At times they're soaring high, Like angel voices, singing far Off, somewhere in the sky,

For he can take this structure that's As big as any house,

And make it squeak as softly as A tiny little mouse;

And then he'll jerk out something with A movement of the hand. And make you think you're listening to A military band.

He plays it with his fingers, and He plays it with his toes, And if he really wanted to

He'd play it with his nose; He's sliding up and down the bench, He's working with his knees. He's dancing round with both his feet As lively as you please,

I always like to take a seat Where I can see him go; He's better than a sermon, and He does me good, I know;

I like the life and movement and I like to hear him play: He is the most exciting thing In town on Sabbath day. -Geo. W. Stevens, in Toledo Times.

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the upperarm against your body and

bring the hand to the shoulder with a

pecially hard to him, it is advisable and

perfectly correct for him to hold the

elbow under the inner edge of the instru-

ment, so that his fingers go around the

The left hand should form a straight

line with the forearm and never bend

backward to make a "bed" for the violin

neck. The neck should be held very

lightly between the side of the hand and

the thumb. Many beginners find violin

practice very trying on the left arm

They tense the muscles and it is really

this static contraction that tires the arm,

The fingers of the left hand should

muscles much; the aim is suppleness.

Department for Violinists Edited by ROBERT BRAINE

Getting Business

army of violin teachers and pupils will be ready to take up "the fiddle and the bow" for the season's work.

A very large proportion of violin teachers do not possess the business instinct, in other words they do not know how to market their talents. If such teachers could put in a "sales manager," such as make the success of factories and commercial enterprises, they would pictures of their pupils, or press notices room fitted up with ninety opera chairs. find their business doubling and trobling about their work. Many teachers of this in short order. In a large manufacturing class attract pupils from all over the enterprise a good "sales manager" is of world, and as they charge from \$10 to the first importance, and live concerns \$25 a lesson, they can afford to spend do not hesitate to pay almost any price large sums if the publicity attracts many in the way of salary to a hustling "business getter.

Leading conservatories can afford to pay large salaries to energetic business managers, and the result of their work is apparent in the hundreds of pupils which are attracted to such schools. Private teachers cannot, of course, afford to employ a manager, but they can all investigate the methods by which large after the Christmas season, when many conservatories get business and can also get many ideas from studying the metheds of any large business enterprise.

Delivering the Goods

At the outset it must be clearly apparent that the teacher who would make music a success must understand his business, in other words he must be able to "deliver the goods."

No amount of advertising or good management can make a permanent success of a business unless the public is getting value received. The factory must turn out high-class articles and the teacher must be able to turn out highclass pupils. For this reason the violin teacher must have a good foundation to start with and must constantly strive to improve the quality of his teaching, by keeping up to date in teaching methods.

Getting New Pupils

citals; third, concert and recital work by the teacher himself; fourth, social work and personal solicitation. Success- columns. ful teachers employ one or more of these methods and some employ all four. Let us consider the advantages of these methods one by one,

any business if done in the right way. In ness and can show results in his work, who could recommend one to them. In studio of the teacher. the smaller cities the teachers are unitising is a great help even in a small on using his own studio if he gives fre- teacher far and wide. city, for no one is so well known but quent recitals. It is a good plan for what he can become better known by ad- the private teacher to secure a rather their studios, at which tea and cakes, ice "follow the leader," and the fact that a what he can become better known a good large studio, which can be fitted up with cream or some other light form of reviolinist gives lessons to the son of Mrs. teacher is, the larger business he will a platform at the end and folding chairs freshment is served.

the manufacturers of these articles do moving pianos and the numerous ar- large class, it is a good idea to have By the time this issue of The Etupe not consider they are well enough known rangements which would be necessary if one pupil give an entire recital, or one is in the hands of its readers the great to stop advertising, but go on spending millions more.

Famous teachers in the larger cities, and especially in New York, are great believers in publicity and spend thousands of dollars advertising their business. They think nothing of buying building, giving him a studio 20 x 60 feet. gives the opportunity of more frequent whole pages in music journals of national circulation, which they fill with at one end of the hall and he had the the programs. new pupils at these prices.

If a teacher only advertises occasionally, the best times to advertise are in August, September and October, the months when most pupils are planning for the season's work; in January, just people receive instruments as holiday gifts and wish to commence instruction, and in June, in the case of teachers who conduct summer classes for the benefit of pupils who wish to take advantage of the summer vacation season to study

In addition to direct advertising, a successful teacher has many opportunities of securing valuable free advertising in the music columns which so many papers make a weekly feature. American press is very generous in giving space to the doings of music teachers The electric lighting and decorations and their pupils, and the teachers should were artistic and the room made quite make it a point to furnish his local a handsome little concert hall. Recitals

Recitals

There was a platform for the performers



THE OLD STRAD

paper with accounts of his own and his were given every week during the scapupils' activities, provided they are of a son, with printed programs. Each perlegitimate news nature and do not savor former had the privilege of inviting a too much of direct advertising matter, certain number of friends and every The metropolitan press can, of course, chair was always filled. After each reonly find room to chronicle the news cital the daily papers published the proabout the more noted teachers, but in gram and a pleasant little paragraph when, if they would keep up their prac-There are four ways by which the the smaller cities the teacher of more about each performer (written by the tice and appear in public occasionally, teacher may attract new pupils. First, modest attainments has a chance to se- teacher). The recital plan kept this hey would greatly increase their presdirect advertising; second, pupils' re- cure this publicity, which is the most teacher busy giving lessons all day long tige and the size of their teaching valuable of all, since it is published in at two dollars per half hour, when better business. the news and not in the advertising teachers in the same town, who gave recitals only once or twice a season, could only get one dollar per half hour. This teacher always numbered his recitals con-The surest and easiest way to attract secutively, and I remember that when I new pupils is the pupils, recital, and if first made his acquaintance I attended Direct advertising is always a help to the teacher really understands his busi- the one hundred and ninety-sixth recital. A good recital is worth two or three the large cities a neat card in the music his business cannot fail to grow by this columns of advertising, for it is a pracjournals, or in the smaller cities in the means. The large conservatories under-tical demonstration of what the teacher a great deal will naturally secure many journals, or he use smaller than the smaller of the recital as a "busi- can do. The pupils who take part are pupils in this way. I know a violin daily papers often brings outsides. See the seed of the point to give pleased at their success and gratified teacher who gets a great deal of his new Newspaper and music pounds according to the teacher in one or more recitals every week. Many ever the congratulations of their friends, business through his work as leader of the large city than to his brother teacher private teachers have built up large and they look forward with pleasure a large Sunday-school orchestra and a the large city and the large classes by giving recitals monthly, fort to playing at another recital. The Y.M. C. A. and Y. W. C. A. orchestracity there are always many strangers nightly or even weekly. These recitals friends who are present see what the As-soon as his pupils are sufficiently adand new residents who do not know any are held in small halls, music stores, teacher has accomplished, and if they vanced, they are placed in these orches teachers and have no musical friends churches, Sunday-school rooms or the do not decide to take lessons themselves, tras, and many people become interested recommend him to their friends. The in having their children study the violin Conservatories and Colleges of Music performers also get an increased idea of by hearing these orchestras. Many a the smaller cities ine teachers are unit consistent and almost any citizen have their own recital halls of course, the importance of the teacher who gives teacher has made his fortune by intercan recommend a teacher. Still adver- hut the private teacher often has to rely frequent recitals and recommend their esting social leaders in his work, by get-

vertising Castoria and Sapolio and yet be saved the expense of renting a hall, three very advanced pupils out of a the recital were given outside his own pupil might give the entire first part studio. I recall the case of a piano and another the second part, Violin teacher of very mediocre abilities who teachers, who have only a few pupils built up a good-sized fortune in a town ready for public performance, often of 100,000 in the Middle West purely by form an alliance with a piano teacher, by means of these studio recitals. He rented which they give the recitals in partnersingle room in a centrally located ship, each sharing the expense. This recitals and forms a pleasing variety to

The Teacher's Concert Playing

The third and a very effectual method of getting new business is concert and recital work by the teacher himself, Many teachers rely almost exclusively upon this method. A successful concert artist. whose playing is received with enthusiasm by large audiences, is a musical hero to most people, and there is a certain glamor in being known as the pupil of such an artist. Moreover, many people are doubting Thomases about a violinist's abilities until they hear him actually do the work himself, which he is trying to teach. It is also true that hearing mas terly violin playing sets up a desire in the minds of many in the audience to learn the violin themselves or have their children or relatives learn, and it is also natural that they should seek for instruction the violinist who has cast the spell. The concert player also secures a great amount of free advertising from the criticisms of the daily papers, and the recommendations of the members of the audience who have heard him. As a general rule the teacher who is a public performer can secure higher fees for his ssons than one who is not. The public soloist can also count on increasing his out-of-town business by pupils who hear him play in towns in the vicinity of the city where he is located.

Too many teachers settle down to

The Personal Touch

The fourth method of gaining business is through social work and personal solicitation. The personal touch is a great thing in any kind of business. The violinist who is prominent in church and community work and goes in society ting their children as pupils. In the Many teachers give informal recitals at choice of a teacher it is often a case of teacher is, the larger mismess he will a pattern at the contract of the audience. In this way he will In case a teacher has only two or brings him a flood of new business. B. or the daughter of Mrs. S. often

The Violinist's Arms By L. E. Eubanks

It is not to be expected that users of rapid swings. For the elbow joint, hold the violin will ever agree on all details of holding and fingering, but it surely of holding and to hear arguments on the very rapid movement. Do not tire the fundamentals of manipulation. Some instructors advocate tying a pupil's right arm to his side, while others beright arm to this stee of freedom that forced to hold it a certain way because fere in any degree of the desired effect. Neither is that position suits the teacher or some brings the description of the left arm's pothere agreement on the left arm's poother pupil. Ordinarily, pupils are Any close observer will find that ef-

OCTOBER 1917

Any close observer arm close to the back, but this should be modified by side is spoiling many players. Reason individual conditions. If one's hand is for such a requirement is entirely lacking; it is simply one of those ultratechnical rules which instructors respect lecause of precedent. Naturally, the arm is close to the body in bowing the E. string, but to try to hold it in the same neck easily. entition while playing G is both inartistic and illogical. It is just as reasonable to use the shoulder joint as it is the elbow joint, and the latter every player uses, at least slightly. Full latitude of movement should be allowed the bow arm and the muscles involved should be cultivated. The bicens muscle, which lends the arm at the elbow and the deltoid of the shoulder which lifts the arm Calling the pupil's attention to this unontward, should be supple and respon- conscious tension and reminding him ocsive. In most pupils the bend of the casionally to relax will soon show good arm gives little trouble, but stiffness of results. the deltoid is very common, particularly in adult pupils. Massage of these joints everhang the strings. Beginners inwith olive oil and light, fast exercises variably want to withdraw them when without apparatus are advisable. Hav- not in use, and as perfect stopping is ing known a violinist to leave an or- very difficult when the fingers are not chestra on account of a bad shoulder, ready in their place, teachers should I am sure attention to this joint pays. watch this tendency from the very first. Standing erect, hold the arm extended at Only the ends of the fingers should be your side, palm of hand against thigh. used in stopping. It has been found that Without bending the elbow, lift the hand long finger-nails are inimical to correct straight out to the side. Keep same rela-fingering. The pupil instinctively uses tive position of the hand, and carry the the inside of the first joint to prevent arm nearly to a perpendicular above pressure against his nails. See that each shoulder. Make the movement slowly pupil keeps the nails of his left hand at first, speeding up as the joint warms short enough to avoid the habit of flat and finish with fifteen or twenty very finger stopping.

Chafing the Neck THOUSANDS of violin players are involved in holding the violin is that of troubled with the violin chafing the neck. the jaw on the chin rest, and this should THE ETUDE violin department is in re- be very moderate. The softest substance ceipt of many letters on the subject in the world will chafe the skin if it is similar to the following: "If it would not be too much trouble, I would be greatly obliged if you would publish something concerning what to do for a tender neck, as I have used various rubber chin rests to no great benefit."

The trouble is not with the chin rests. and to and fro all the time he is playing, ing will do the rest. and jams the violin tightly toward him

down or to and fro. The only pressure violin while playing.

less possibly it were dipped in oil every few minutes. It is to a quiet holding of the violin, without pressing it tightly against the neck, that the player must look for a remedy, and not to various but with the player. If the violin is held kinds of chin rests. Of course a chin properly, and is kept stationary while rest should be used which is comfortable playing, there will never be the slightest and is adapted to the player's jaw, length difficulty from chafing, and sores on the of neck and general build of the chest, neck, but if the player grips the neck and after this is secured, a perfectly tightly and saws the violin up and down stationary position of the violin in play-I have never had the slightest soreness

as he shifts upwards, the constant fric- of the neck from playing, no matter how tion and rubbing of the softest chin rest many hours I played, and all violin in the world is bound to produce these players who hold the violin quietly when playing will testify the same, but I have The violin must be held lightly between seen players who had constant patches the thumb and the base of the forefinger, and must not be pressed against the size of a bird's egg on the neck, comthe neck, nor allowed to sway up and ing from the constant rubbing of the

Use and Abuse of the Mute

THE mute is used principally to give the violinist is wakeful and feels like prac violin a peculiar tone quality, of a soft ticing. The fact is that using the mute melancholy character, and not constantly is injurious. In the first place solely to reduce the volume of tpne, as it is bad for tone production, and the Monany violin amateurs seem to think. violin student is much more fiable to ac-Many of volum amateurs seem to think should the latter assume that the mute aboud the latter assume that the mute diverse faulty intonation when practicing of the plane. As the mute along the mute assume that the mute as t of the piano-when the lady is sick next with the mute. Aside from these dandoor, or in the wee small hours, when gers, it is injurious to a fine violin, to erery one in the house is asleep, but the use the mute continually.

I will tell you How to Reduce

Put on Flesh

The left arm, too, should be allowed some liberty; that is, no pupil should be How often have you said, "If I could only put on 25 pounds!" or "My! How I'd like to be rid of this Fat!" Do you realize that you can weigh just exactly what you should by follow-ing my easy, scientific directions in the privacy of your room? And you will be stronger and look taught that the left elbow should be directly under the center of the violin's younger as you change your figure. short, and fingering seems to come es-

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of the news problems 1.11 write you frenkly what you can exper relors are personal in you. Your case will be individually I am at my deak from 8 to 5 dally, analying my pupils' cares.

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the cont.

E. M. C.—1. It is against the policy of The ETUE to recommend various nuckes of The ETUE to recommend various nuckes of volids, painos, etc., in it as columns. However, to have several sent you on selection by a reputable firm or violid selection, and you selection by a several sent poin on selection by a solid part of the property of th

W. H. K.—1. The maker's name you send be guilt unknown to fame. Many violins, with a re made in Russia. I do not know of any emisent violin maker who has used this control with the result of the res

J. M.—The label in your violin signifies that it was made by Jacobus Stainer, the most eminent German maker. However, there are many counterfelt labels placed in lailation Stainer violins, and you will have to submit your violin to an expert to left it is a real Stainer. It would be worth n

M. D. & — I. It would be worth in M. D. & — I. It would be impectable to say, without a personal examination, whether your and is received you of milest wholin own and the milest work of the milest work

judge in regard to the motters about which you write. If you have no confidence in your teacher's judgment, get another teacher by all means.

The small piece of tailegut.

1. 1—Nhen the small piece of tailegut.

1. 1—Nhen the small piece of tailegut the 'tellis, breaks, set a new piece in the tailegue of the tailegue of the tailegue of the tailegue of the correct length at the eads through the holes in the tail-piece so as to leave a loon of the correct length at the olaw of the correct length at the case of the correct length at the case of the case

R. D. S.—In your present state of advancement, the Sobn der Hadde, hy Kelar Bela, is a violus solo, which would probably Pela, is a violus solo with which would probable to the composition would be sold with the composition would be sold with the soldence than it really is, and never falls to please if played even passably well.

widered.

N. R.-1. For position work you could not do better than to get the Hermann Open and the Hermann Open Could be the Hermann Open Could be studied to the season of the Hermann Open Could be true to first and before the season of the Could be studied after the first, and before the season of the Hermann Open Could be the H

G. J. II.—If you will send your full name and address i will send information about your Lupot violin. Address, Robert Braine, Care ETUDE.

I. J. T.—There is no difference between a "holde" and a "volin," but the word "vio-"model" and a "volin," but the word "vio-"model" as used by many writers to denote a crude player, and "Violinist" an educate of the same distinction, such as the German "geige," a fiddle, "violine," a violin, However, many great violinists, in a seni-streament as a "bddle," and of themselves as "fiddlers."

L. P.—J. Great thieses for playing the 'etile are as rare, it not more rare, than great are as rare, it not more rare, than great are as rare, it not more rare, than great are as rare, it not more rare, than great are as the property of t

redume of tone or brilliance to do any really good violin playing.

R. DeL.—Your tencher should be the best and gen present it to the state of the s



The four finers of the left hand are placed fruity in the first the note D (fourth finer), the first the f

M. C. K.—Unings you are an experienced violated and have a broad and thorough foundation and have a broad and thorough foundation and the second of the second and thorough foundation and the second for the second for

well.

H. G.—If you have only \$100 to spend on a fieldin, get an old vielin by an obscure it is possible for you to learn at limited tellin dealer has many such todins from which you can choose. Violins be the great control of the control of the



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PERCY GRAINGE'S new duties as an army bandsman have not as yet entirely severed him from all opportunity to appear in his more familiar role of concert planist. The last week in August he gave a concert in connection with the Pitteenth Band Coast Artillery Corps at Acollim Hall, New York, for the benefit of the Red Cross. His planor for the benefit of the Red Cross. His planor were Last's Hungarian Fantasy, for planned on the Perceive, and Chopil's A far tylo-nalise.

The musicians in New York City have paid in \$3289 as their contribution to the so-cailed "Day's Pay Fund" for the benefit of the Red Cross. Many musicians of foreign birth are showing in this way their uppreclation of this country's protection and hostificative.

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World of Music

(Continued from page 627)

MASCAGNI has been diverting his talents as a composer in the direction of incidental music for cluena drama. Herently a composition of his, under the title of Ropposid Sutorite, was performed in Rome, and a storm of protest was traised because the music had arready served to lilustrate a "movite". Mascand most loyal admirers could not avoid feeling that he had cheepened this art.

ARTHUE SHATTUCK, the well-known concert planist, who is a man of considerable property, has turned over his entire private in-eury, has turned over his entire private in-considerable of the control of the control of the aid destitute European artists of the control burred from army service by poor eyesight, has offered himself as an interpreter for the Luited States in France.

PADEREWSKI, during next February and March, is to visit Porto Rico, Santo Do-ningo, Venezuela and Guatemaia for the first time, and give a series of concerts in those countries,

THE SAN FRANCISCO SYMPHONY ORCHESTRA egins its seventh season this October, under he eminent leadership of Alfred Hertz, of letropolitan Opera House fame.

CAPT, BASIL HOOD passed away on August 6. He collaborated with Sir Arthur Sullivan In The Rose of Persia, one of that composer's best though not most successful works. Later best though not most successful works. Later and certain other English composers, and it was he who arranged the English adaptions of several foreign productions, including The Merry Widos, 4 Dollar Princess, and The Count of Laxenabourg.

A PROGRAM of church music, entirely the work of Pittsburgh composers, has been given at the Pirst Preshyterian Chnrch of Pitts-burgh. Thirteen musical numbers were pre-sented by Gadman, Foerster, Gaul. E. Nevin, Wheeler, Risher and Zitterbart. Organ num-bers and vocal solos were in evidence, as well

It is announced that the Pittshurgh Exposition will not be reopened this fall, as all the band organizations engaged to play have been forced to cancel their engagements, owing to the military draft making such inroads on their membership.

roads on their membership.

A rustors work is conducted in New York City under the amplices of Misha Appethann. It is known as the Humantist-in Cailt, and it is known as the Humantist-in Cailt, and the Could be appeared to the Could be a supported by the Could by the Could be a supported by the Could be a supported by the Could by the Could be a supported by the Could be a supported by the Could be a supported by the Could by the Could be a supported by the Could be a supported by the Could be a supported by the Could by the Could by the Could be a supported by the Could by the Could by the Could be a supported by the Could by the Could by the Could be a supported by the Could be a supported by the Could by the Co

THE CONVENTION OF THE NATIONAL ASSO-CLATION OF ORGANISTS, at Springfield, Mass, the last of July, was the occasion for a lunge increase in membership. Their meet-ing place in 1918 will be Portland, Maine. Arthur Scott Brook, of New York, was relected president.

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Bel Canto Method for Violin, Watson...
Brahms' Three Intermezzos, Op. 117...
De Beriot's Method for the Violin, Fifty-One Old Hungarish Melodies, Hart-Heins Album Master Study in Music, Cooke Message Eternal, Cantata, J. Truman Wolcott Mississippi Sketches for the Piano,
C. W. Kern

Modern Sonatina Album

Moszkowski Album New Standard Collection for Violin and New Standard Four-Hand Collection. New Standard Four-Hand Collection.
New Vox Organi, Pipe Organ, Buck.
Pianoscript Book, Jonás
Six Airs Varies for Violin and Piano.
Dancia, Op. 89
Spelling Lessons in Time and Notation,
Bibro.

Standard Parlor Album Twenty-four Brilliant Preludes, Concone, Op. 37 Volunteer Choir, Anthem Collection.

Wohlfahrt, Op. 74. Melodious Studies for the Violin, 2 Books, each Wondrous Light, Christmas Cantata, R. M. Stutts Opening of

Despite unusual conditions, the teaching season of 1917-1918 has opened with every prospect of increased activity along educational lines. This is as it should be as there is no consideration so important as the continuation and development of

projected training, whether of the brain or the hand.

the Year

Schools of all kinds report full quota of pupils, and the interest in various special branches of study is apparently as keen as in any past season. It is concelvable that in sustaining a continued and growing interest in the study of special subjects, preparedness and the enthusi-asm of teachers is chiefly responsible. Teachers who depend upon classes of their own creation must needs be alert to all opportunities to maintain their standing in the community. This is particularly true as regards music teaching. It is not the rival teacher who takes away the pupils, but the lack of some form of husiness promotion on the part of the teacher who This lack is sometimes temperamental, more often accidental, and in any case is never beyond help. The will to do carries us not only through the almost automatic processes of life, but also the

most difficult undertakings.

Keeping one's music class together depends upon several factors, one of the most important being the selection of proper teaching material, such as Methods, Studies, "Pieces," Songs, etc. The most experienced teacher is always on the alert for fresh, unhackneved works to supply current needs or to supplement those in regular use.

To facilitate the question of suitable supplies it is necessary to he in close touch with a music house specializing along those lines. Sometimes this is possible without going far from the studio, but more frequently the contrary is true.

To meet the needs of teachers in this regard, the house of Theo. Presser Company has carefully planned and has built up a mail order music business of vast proportions, extending everywhere and op-

the teacher's studio; and not any ordinary music store, either, but one that is pre-pared to supply all the odd and varied wants of the music teaching profession.
All this is done promptly and with painstaking care, without any embarrassing preliminaries. The Presser catalog of preliminaries. The Presser catalog of educational music, combined with the Presser method of sending music "On Sale" (returnable if not used) relieves By Concone, Op. 37 the teacher of an immense amount of worry, bother, and unsatisfactory buying. It is only necessary for the customer to give a fairly definite outline, and the needs as explained receive immediate at-tention, even if it is only a request from

a teacher for catalogs and terms. On Sale Music Returns and Settlement

There are very few of our patrons, those dealing with the music publishing and dealing house of Theo. Presser Company, who do not take advantage of our very liberal method of sending sheet music and music books On Selection, that is what is termed in the trade "On Sale," a package sent at the beginning of the season to be used from, returns and settlement to be made at the end of the teaching season.

We desire the return of music of our own publication once every year, in fact our arrangements with regard to returns are even more liberal than that. If a package has been sent during the year 1916, for instance, and is of such a character as to be of continued value during season of 1917-18, it is not necessary that the returns be made at the end of that first teaching season, but the package can be kept for another year on the condition that the music that has been sold or used is paid for at the end of the first

There are many of our patrons whose accounts are in this condition. Returns have not been made and a settlement has not been made for what has been used. By C. W. Kern this be an invitation and a notice that the keeping of the package will be perfectly satisfactory to the Theo. Presser Company on the condition that a payment be made at the present time fully equal to the value of the music that has been used, otherwise the return of the unused part of the package is to he made at the present time and a full settlement for the bal-

A New Series of Anthem Collections

There are few volunteer choirs who have not used one or more of our first anthem series. This series started with Model Anthems quite a few years ago and Six Airs Varies continued through hy the publication of collections, each one slightly more difficult than the previous one.

We have decided to hegin again and ac-we have decided to hegin again and ac-cept orders for the first of another series lini, Donizetti, We'en, Mercadante. Each ble directions instead of vague advice soon cept orders for the first on moment series and beautiful arrangements has been forgotten and rarely effective. The book thems, the first one to be known as the embellished by Dancla with a series of will serve to raise the tacker in the esti-

Christmas Cantata The Wondrous Light By R. M. Stults

This Cantata will be ready in time to be taken up for the present Christmas. It is quite short, making less than fifty pages. It is also quite easy and within the range of the ordinary choir. It is replete with ranged by standard, modern and contemsolos and duets for all voices. Mr. Stults porary writers. The duets are in all solos and duets for all voices in this styles and well contrasted and of interis by no means a new composer in this line. He has had a number of wonderful mediate grade. It is convenient to have successes in Cantata music. This work represents him in his best vein. Those who are in search of a Cantata that will take about half an hour to perform will publication is 25 cents, postpaid. find this very acceptable for a holiday concert. Our special advance price to those ordering a sample copy in advance of publication will be but 25 cents, post-

This work of late has grown in popularity, so much so that we cannot refrain most convenient and economical form in from bringing out an edition in the Presser which to purchase new music, but save Collection. These Preludes take the player the inexperienced amateur from many through all the major and the minor keys. blunders and disappointments which are They are very short, not any of them occupying a full page. They are written in of unknown pieces for himself. The pres-free style and are rather technical and ent collection will be found admirably fitbrilliant, most excellent work for mem- ted to have on hand for home music, ory practice. It is one of the least known well as to furnish material for recitals, and you will not be disappointed by or-dering one copy in advance. The special introductory price will be but 15 cents, The Bel Canto Method postpaid.

Modern Sonatina Album

of educational pieces in the form of Son-atinas, and other pieces of like nature. There is always a demand for fresh material of a substantial nature along educational lines. We propose making this one of the most valuable of modern cational works of an easy nature. It will contain only compositions by the foremost writers. It will be carefully chosen and carefully edited. Our patrons may expect in this work one of the best volumes we have yet issued. The book will contain in all nearly a hundred pages, and our special advance price will be but 30 cents, postpaid.

Mississippi Sketches for the Piano

We take pleasure in announcing a new We take pleasure in amouncing a new most admirable as a preparation for mare of characteristic piano pieces by Mr. most any one of the larger standard vio-C. W. Kern to be published complete in lin methods, especially in the case of young found among our music pages in this Issue of Tire Errox. In this set of pieces, Mr. velocity. In this set of pieces, Mr. velocy—The advance of publication price than a reached his highest mark, as: is 50 cents. these are veritable tone pictures of high quality, melodic and well contrasted. All of the pieces are good. In difficulty they are chiefly in the fourth grade, just past the intermediate stage. The volume will be gotten up in attractive form. The special introductory price in advance of publication is 30 cents, postpaid,

for Violin and Piano By Chas. Dancla, Op. 89

New Standard Four-Hand Collection

This new duet album for the piano, which is now in preparation, is an additional volume in the series printed from special large plates. It will contain a large and varied number of four-hand pieces, both original and specially aron band a volume of this sort for pur poses of recreation, for sight reading, and for practice in ensemble playing. Our special introductory price in advance of

New Standard Collection

This new collection is largely made up of the most favorite of those pieces for the violin which have appeared in THE ETUDE. All styles are represented, and the diffi-culty is kept within a medium grade,

A collection of this kind is not only a the works of this interesting writer, The advance of publication price is 25

for the Violin By Mabel Madison Watson

We will issue during the fall a volume of educational pieces in the form of Son stains, and other pieces of like nature flares is always a demand for fresh man inches pieces of like nature of the pieces of like nature flares is always a demand for fresh man inches pieces of like the pieces of like nature flares is always a demand for fresh man inches pieces of the dry bones of technic. This does not imply that the book is a more collection pretty tunes-on the contrary, the authoress, who is herself a violin-teacher of long and most successful experience, has introduced at the proper points such technical exercises as are indispensable, and has given uncommonly clear and full directions as to their exact manner of us

Part of the material embodied in this method is fitted with plano accompaniment, and part with second violin. In the latter case, the second violin part is kept within the same grade of difficulty, in order that it may be used for class work

in ensemble playing. The Bel Canto Method will be found most admirable as a preparation for almost any one of the larger standard violin methods, especially in the case of young

Pianoscript Book By Alberto Jonás

Here is a book so new in its conception that the author was forced to create a new name for it. "Pianoscript Book" suggests piano writing book and that is just what it is. Señor Jonás, the teacher of many distinguished virtuosi, always employed in his own teaching a music blank book in which he wrote down various important difficult than the previous one.

An enormous quantity of these books

An enormous quantity of these books

This celebrated Op. by Dancla will be mould the pupil's work along systems were sold for the reason that the collections were not nadded, every anthem con
Presser Collection. These sk AIrs Varies time to time and now he has made this collection. The set of the collection which is the collection of the collection of the collection of the collection. The set of the collection of the collection of the collection of the collection of the collection. The collection of the collec tions were not padded, every authern con-tained in every one of those hooks was are almost universally used by violin "Pianoscript" book embodying the priva-tion of the control of the tained in every one or most most most some as a state of the second of the second explicit pupilar unusic form, and further than that the price was \$1.80 per dozen, 15 cents each from the elementary to the intermediate fit special pupils. The idea is interesting from the elementary to the intermediate fit special pupils. The idea is interesting stage of violin playing. The six melodies and especially valuable for both teacher and to be entitled "Presser's Collection of Anthems," the first once to be known as the embellished by Dancla, with a series of will serve to raise the teacher in one to be sent to any of our patrons for 15 cents on the carefully edited and postpaid, not less than 64 pages of bright, postpaid, not less than 64 pages of bright, propagated. The special introductory per per special advance of publication piec for those who want to get the first copies at a nativance of publication is 25 cents, proportions, extending everywhere and opportpaid, not less than 64 pages of bright,
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Wohlfahrt's Melodious Studies for the Violin Op. 74, Books I and II

These studies are among the most popular and useful of their sort, being melodious enough to interest even the untalented pupil, and good exercise for even the most talented. With many teachers they take the place of Kayser's well-known stidies, being equally instructive, but more agreeable. Book I is entirely in the first position, Book II in the third position and first position combined. The various modes of bowing also have their due at-

Book I may be used in connection with any standard violin school to give addifore going on to the study of the third position-(which with the majority of experienced teachers precedes the second position in order of study)-and simiarly, Book II furnishes excellent material to confirm the pupil's knowledge of the third position before going on to the tion price is 15 cents for each book.

De Beriot's Method for the Violin, Part I

OCTOBER 1917

De Beriot's Violin Method is a wellknown stand-by with those teachers who incline to the graceful French style, One of the many reasons why it has been so popular is that the exercises are nearly all pelodious and agreeable, without detracting at all from their pedagogic excellence. Even the scales, (as far as four sharps or flats), appear in the early part of the book fitted with a musicianly second-vie lin part, and varied rhythmic treatment

Part I goes as far as through the fifth position. As it is rather rapidly progressive for the average pupil, we would fahrt's Melodious Studies, Op. 74, Book L. at the close of the pages devoted to the first position, and of Op. 74, Book II, at the close of the pages devoted to the third position, before going on through the rest of the book, Used in this way, De Beriot's Violin Method will be found most satis factory both to teacher and pupil. The advance of publication price is 35 cents.

Artistic Vocal Album Low Voice

The success of the Artistic Vocal Album for high voice naturally created a demand for a similar book for low voice. The whole matter of tessatura, or the adaptability of certain voices for certain songs is one that interests the singing teacher immensely. Some of the songs in the Ar-tistic High Voice Album when transposed for the lower voice are really more suitable than in the original key, but in other cases the songs were so clearly high voice songs that they could not stand transposition.

Then we have inserted low voice successes in their place. The result is a book which, like the first book, containing the best songs of such men as Shelley, Galloway, Ward Cale and the state of the state Ward-Stephens, Bartlett, Cadman, Borow ski, Rogers, Douty, Lieurance, etc., will be just what good vocal teachers will need to provide los provide low voice pupils with just what they should have. The advance of publication price of this book is 40 cents. It will be out shortly-better be one of the first to have a copy and at the same time save through the introductory price.

New Vox Organi

This new edition of the Vox Organi, edited by Dudley Buck, will be in one volume. fall? It will contain all the best pieces taken from the four large volumes in which this work was originally published. Some of the best writers for the organ are rep resented and the pieces were all originally selected for this work and edited by the famous American organist and composer, Dudley Buck. All the pieces are careregistered. They are equally well

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THE PUPIL'S REAL PROGRESS depends upon what he does during the 167 hours as much as what he does during the one hour. THE BEST TEACHER IN THE WORLD can not make a success of the pupil who forgets all about his obligation to study and to practice the moment the lesson is over.

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EVERY PROGRESSIVE TEACHER should have a set of ETUDE Circulars at hand, on the desk or piano, in case a pupil comes in who does not know what a great help THE ETUDE can be. Of course we shall be only too glad to send any teacher gratis all needed circulars, application blanks, premium lists, etc. Perhaps you have been wondering why your pupils do not practice, why they seem to lack interest. Why not try the plan of many successful teachers, who are not content until every last pupil is an ETUDE enthusiast? Just a postal request to us-that is all that is needed.

Three Intermezzi for the Piano By Brahms, Op. 117

This celebrated opus will be added to by Mathilde Bilbro the Presser Collection. Our new edition be printed from specially engraved plates, and should be in the library of every good player. The music of Brahms, instead of heing only for the few at first, is concents, postpaid.

The Message Eternal, Cantata By J. Truman Wolcott

This Cantata is for general use. est. The work is far above the average in harmonic wealth. It has had several postpaid. very careful revisions, additions, and changes, and we now look forward to a 51 Old Hungarian Melodies wonderful success with the work in its present form. If you have a church choir that is looking for something worth while for the present season, why not send

Standard Song Album adapted either for two manual or three home songs, encore songs, recital songs, a separate work by itself and most valu-manual organs. Most of them are of mod-and concert selections. This will make a able. We take pleasure and satisfaction great deal of the book is taken up with a crate discussed and some of modern and concert selections. Into yuil make a unie, we take pleasure and satisfaction useful discuss. This volume will prove whether the production of the resching purposes, for church plays for teaching purposes, for church the teacher, student, or the professional on account of the increased shor of the rectals. The special inter-of-size. The special introductory price is look if will be necessary to charge 50 declory price in advance of publication is advance of publication is advance of publication is advance of publication.

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Spelling Lessons In Time and Notation

There is nothing that is more cultivatfollows the editing of Sauer, but it will ing to the beginner than a good spelling book. This one of Bilbro's has all the all carefully revised. The Intermessi of good features of a book of this kind. It may be a single of his shorter plano pieces has been made by an active, practical teacher. The pupil becomes acquainted with all phases of notation, and what has troubled a great many students is the lack stantly gaining in the estimation of seri-ous-minded music lovers. The special in-troductory price for this volume will be 30 as a fuller knowledge of the added lines and spaces in both clefs. The work is all done by writing words on the staff, so the nunil has something definite in every evercise to write out. The work goes even as far as preliminary chord writing in varireplete with solos for alto, baritone and ous scales. Why not start the fall teachtenor, as well as choruses of much intering introducing a new work of this nature? Our advance price is only 15 cents.

for the Pianoforte By Arthur Hartmann

There have been a number of additions 25 cents for a sample copy of this work, to this book since it was first offered, which will be out some time during the There is no race that is richer in folk melodies than Hungary, and Arthur Hartmann, being a Hungarian, has delved very deeply into these original melodies that This is another volume in the series are quaint and full of character. He has printed from special large plates. It is

Standard Parlor Album

This work will be ready for distribuion to those who have subscribed for it in advance during the present month. It will be what the name implies, a parlor album of standard compositions. We have been issuing a great number of works of this kind during past years, and they have been very welcome. About one half of the pieces in this volume will be copyrights, and the other half non-copyrights. All are of the kind that have proven successful. Only our very best compositions are placed in these albums. Our aim is to make them standard. You will not go amiss by ordering a sample copy of this album. Our special advance price is but 25 cents, postpaid,

For the Pianoforte

This volume is now about ready, but we continue our special introductory offer during the current month. The piano compositions of Carl Heins are so popular among students that an alhum of this nature scarcely needs any intro-duction. Our present compilation will be found to contain all the most admired pieces of this popular writer. given complete and all are of intermedi-ate grade. For purposes of general study, recreation, or recital, scarcely anything better can be found. The special introductory price for this volume is 25 cents, postpaid

Master Study in Music By J. F. Cooke

Interest in master study in music is by no means confined to musical clubs and to conservatory teachers, but is of great value to the private teacher as well. This new work by the author of The Standard History of Music may be used to supplement that work or it may he used quite independently. It will be one of the most comprehensive and practical collections of biographical musical material, written with the educational and "human interest" elements in view. It will contain informa-tion and details not to be found in several very much larger works. Much of the matter has been secured and translated from original continental sources hitherto inaccessible in the English language. There are, for instance, over twice as many biographies in this work as are to he found in the noted work hy R. E. Streatfield, the famous English musical bi-ographer. The size of the blographies are proportioned to the prominence of the master; great men such as Bach, Brahms Beethoven, Gluck, Handel, Haydn, Mozart, Schuhert, Wagner, etc., being dis-cussed in detail while the more modern composers such as Schoenberg, Richard Strauss, Saint-Saëns, Elgar, Grainger, Reger, Mascagni, Godard, Bizet, etc., are given sufficient but correspondingly less space. The advance of publication price of the work is 50 cents. The book is rapidly approaching completion.

Year Book for Music Teachers

We have a little handbook for music teachers which we shall be pleased to send complimentary to any teachers who might apply. It is a book to fit the pocket. There is no objection to keeping it in the secretary's care. The little book contains a great deal of valuable information. It has, first of all, a number of pages for the pupils' addresses and telephone numhers and the dates when they began lessons. It also has lesson schedules for the teacher, which show how each half hour in the day is occupied from Monday te Saturday. It has a number of pages for sheet music account, and also a miscellaneous collection of songs, both has also quite an introduction, which gives for cash accounts. There are also plana mixerial order of the memorandim pages. Best of all, it has sacret and section? The formula use, or for numbers, and which also throws in an indevotional occasions, and the secular facet way much light on Hungarian may celebrated musicians. It gives the names songs are varied in character, including sic in general. In fact, the introduction is of prominent musicians who have died in list of selected graded pieces, with descriptive lines about them. If you desire one of these for the coming season, please

Moszkowski Album For the Pianoforte

We will continue during the current mouth the special offer for this new volinge. The piano pieces of Moszkowski have probably attained more popularity among good players than the works of any other modern writer. They are melodious and forceful, always original and display-ing a rare knowledge of the resources of the instrument. In this new compilation only the very best works of this master will be found. The volume will be as good as it is possible to make it. The special introductory price in advance of publication is 30 cents, postpaid.

Advance of Publication Offers Withdrawn

The following list of works which have been on special advance offer for quite a few months past have now appeared from the press, and hereafter the advance price of course withdrawn. The books are on the market, the advance orders are being sent out to the subscribers, and anyone who desires to examine these works with the idea of purchasing will receive them on selection, the only responsibility being for transportation:

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Standard Advanced Pieces. #5.50.
Just We Two, Geo. L. Spaulding. \$50.
Sight Singing Book, Viehl. \$75.
Children's Songs and Games, Greenwald Child's Own Book, Beethoven, Tapper—

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rmony. The parts may be more or less in
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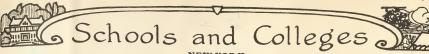
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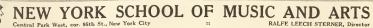
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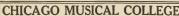
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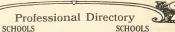
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